

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **ELEVENTH**
DOCTOR



THE COMPLETE HISTORY



STORIES 237-239

THE CRIMSON HORROR,
NIGHTMARE IN SILVER
AND THE NAME OF THE DOCTOR



BBC

DOCTOR WHO

THE COMPLETE HISTORY

THE CRIMSON HORROR

NIGHTMARE IN SILVER

THE NAME OF THE DOCTOR

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Welcome

Mystery solved! Created by *Doctor Who* showrunner Steven Moffat, Clara Oswald – christened ‘The Impossible Girl’ by the Doctor – had been devised as a mystery as well as someone to accompany the Doctor on his adventures.

Initially, the audience has one up on the Doctor. Encountering Oswin Oswald in *Asylum of the Daleks* [2012 – see Volume 70], the Doctor only hears her, and so does not immediately realise that it’s the same as girl as the Victorian Clara Oswald he meets in *The Snowmen* [2012 – see Volume 72]. But Mr Moffat was cleverly playing with the audience who not only could see Oswin in *Asylum of the Daleks*, but knew full well that the actress playing her, Jenna-Louise Coleman, had been cast as the Doctor’s new companion. What was going on?

When the penny finally drops for the Doctor, realising that both Oswalds, who have both met tragic ends, are one and the same person, he works out something a bit odd is going on. Receiving an unexpected phone call, he is able to track down a third version of the same person – also called Clara Oswald – in the twenty-first century.

Below:
Soufflé Girl
gets baking.



Determined to solve the mystery of this seemingly impossible girl, the Doctor contrives for her to join him aboard the TARDIS in *The Bells of Saint John* [2013 – see Volume 72]. Initially suspecting that Clara was aware of her multiple selves, and was deliberately deceiving him as part of a trap, the Doctor challenges her to tell the truth in *Journey to the Centre of the TARDIS* [2013 – see Volume 73]. However, he realises that she is even more in the dark about it than he is.

The truth is finally revealed – to Clara, the Doctor and the audience – in *The Name of the Doctor* [2013 – see page 82]. Clara herself is responsible for creating her own duplicates – millions of them – when she jumps into the Doctor’s timeline in his tomb on Trenzalore, intent on saving him from the Great Intelligence. The many different Claras, which River Song refers to as “splinters” or “fragments”, appear in many different guises throughout the Doctor’s entire life. For the most part, he is unaware of her presence, but occasionally meets and interacts with her – including the moment when he and his granddaughter Susan first fled Gallifrey.

We later learn that the Doctor’s meeting with the original Clara was orchestrated by his arch-enemy, the Master, but now in female form and known as Missy. It was Missy that gave Clara the Doctor’s phone number, bringing the two together for her own devious reasons, and seemingly unaware that her manipulation will lead to Clara splintering herself on Trenzalore, and populating the Doctor’s timeline.

John Ainsworth – Editor

A photograph of Clara Oswald, a character from Doctor Who, sitting at a table and holding a small mug with both hands. She is looking off to the side with a thoughtful expression. The scene is dimly lit with warm, orange-toned light coming from a window in the background. She is wearing a dark t-shirt, a gold chain bracelet, and several rings. A dark blue horizontal bar is at the top of the page.

'CLARA HERSELF IS
RESPONSIBLE FOR CREATING
HER OWN DUPLICATES.'



THE CRIMSON HORROR

➤ STORY 237

The Eleventh Doctor's old friends, Vastra, Jenny Flint and Strax, head to 1893 Yorkshire. There they investigate Mrs Winifred Gillyflower's community of Sweetville in the hope of solving the mystery of the "Crimson Horror".



Introduction

The *Crimson Horror* was clearly inspired – in part at least – by the similarly titled story *The Green Death* [1973 – see Volume 20], wherein some miners came into contact with a poisonous slime that turned them bright green. In tribute to this, *The Crimson Horror* featured a prehistoric leech whose venom made its victims turn bright red. In a twist on the original, this time the Doctor himself was infected.

The story incorporated many other traditional elements. At the heart of the story was a female villain – the wicked Mrs Gillyflower. The climax of the story revolved around the imminent launch of a deadly rocket – a plot device employed in *Revenge of the Cybermen* [1975 – see Volume 23], among others. There was also a link to

another story from the 1974/5 series, with the idea of a dead body preserving the last image it saw also having been used in *The Ark in Space* [see Volume 22].

In other respects, *The Crimson Horror* took the series into new territory. It was the first time we'd seen a TV story set in Yorkshire. It was some years before the county featured again, with some scenes in *The Pyramid at the End of the World* [2017] set there – and in that case we were inside a lab that could have been anywhere.

With the Doctor initially incapacitated by the *Crimson Horror*, this story showcased the investigative team of Vastra, Jenny and Strax, first seen in *A Good Man Goes to War* [2011 – see Volume 68] and since then in *The Snowmen* [2012 – see Volume 72]. Watching *The Crimson Horror* it's easy to imagine how they could have their own series of adventures away from the Doctor.

The Doctor himself, meanwhile, exhibited a much easier, closer relationship with his companion Clara. Arriving in Yorkshire they had pretended to be a married couple to infiltrate the community of Sweetville. At the end of the story, when Angie facetiously referred to the Doctor as Clara's 'boyfriend' she let it pass. Ultimately, this was cleared up when, after his regeneration, the Doctor clarified the situation and said he's not her boyfriend in *Deep Breath* [2014 – see Volume 76]. But the strong bond that they formed at this earlier stage was an important development, as in *The Name of the Doctor* [see page 72] she would sacrifice everything for him. ■

Below:
A crimson
Doctor.



'THE CRIMSON HORROR FEATURED A
PREHISTORIC LEECH WHOSE VENOM MADE
ITS VICTIMS TURN BRIGHT RED.'

STORY

The year is 1893, and a husband and his wife, Edmund and Effie, are investigating a sinister factory in Sweetville. Effie is captured by the owner, Mrs Gillyflower, who expresses sympathy for Edmund's death... [1]

Edmund's brother, Mr Thursday, collects his brother's corpse from a mortuary. The corpse is bright red: Amos the morgue attendant calls it the "Crimson Horror".

Thursday visits Madame Vastra, explaining that his brother was a journalist working undercover. Thursday has taken an 'optogram' of the last thing his brother saw; the Doctor, gasping! [2]

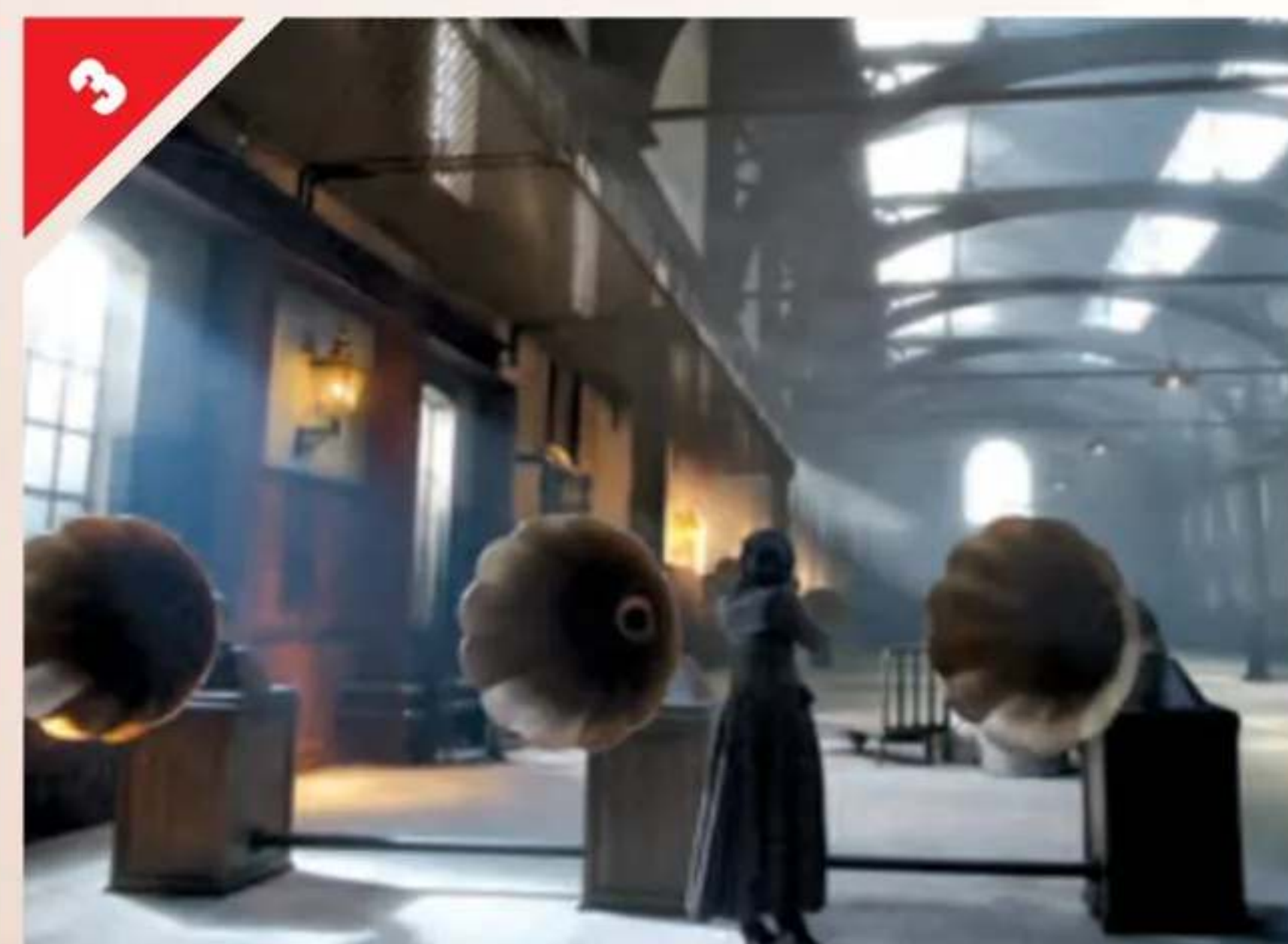
They go to Sweetville, where Jenny attends a lecture by Mrs Gillyflower where she presents her blinded daughter Ada as an example of the consequences of moral turpitude.

Jenny joins a line of new recruits to the factory community. A girl called Abigail

provides a distraction enabling Jenny to enter the mill – which is an empty hall where loudspeakers broadcast the sound of machinery. [3]

Jenny hears a thumping coming from behind a locked door. She opens it – to discover the Doctor, chained up, stiff as a post and bright red! [4] She helps him outside, then hides as Ada passes by. She sees people being lowered into a vat of the 'Crimson Horror', then helps the Doctor into a metal booth. It fills with green steam – and he emerges, restored to normal.

He relates how he and Clara arrived in Sweetville, just as a victim of the Crimson Horror was found in a canal. Examining it, the Doctor discovered Mrs Gillyflower's reflection in the victim's eye. He and Clara then met Gillyflower, who showed them two of her recruits – petrified inside a giant bell jar. [5] The Doctor and Clara were then dunked in the vats. With the Doctor, the preservation process went wrong – so Ada locked him up. Edmund,





another reject, set eyes on him just before he died.

Strax is driving in a horse-drawn carriage. Looking for Sweetville, he enlists the help of a young boy called Thomas Thomas. [6]

The Doctor finds Clara beneath a bell jar. He smashes it.

Ada informs her mother that the Doctor has escaped, so Gillyflower decides to accelerate her plans. She tells her daughter that she has no place in her new world. [7]

The Doctor places Clara into one of the metal booths, while Jenny fends off some of Gillyflower's 'pilgrims'. [8] They are joined by Strax and Vastra and run with the restored Clara.

Clara points out that the factory chimney doesn't blow smoke – it contains a rocket with which Gillyflower intends to poison the Earth's atmosphere! [9]

The Doctor finds Ada and thanks her for saving him. He goes with her and Clara to Gillyflower's drawing room, which contains the controls for the rocket.

Gillyflower reveals 'Mr Sweet' – a red parasite attached to her décolletage. She sets the rocket to launch, intending to wipe out humanity with Mr Sweet's venom so she can replace them with her pilgrims. The Doctor confronts Gillyflower about her experiments on Ada; Gillyflower admits it, and Ada is enraged. She attacks her mother, but Gillyflower holds a gun to her head and leaves with her as a hostage. [10]

She takes her to the chimney and fires the rocket. It takes off – but Jenny and Vastra have removed the venom. Strax shoots Gillyflower and she falls downstairs. Mr Sweet abandons Gillyflower as she dies, only to be crushed by Ada. [11]

The Doctor and Clara say farewell to Vastra, Jenny, Strax and Ada and depart in the TARDIS. Clara is returned to the present day – only to find that the children she looks after, Angie and Artie, have found out about her time-travelling adventures... [12]



Pre-production

Above:
Mrs Gillyflower
leads the way.

I thought it was time to start a story from their point of view – to see them tackle a case of their own, and stumble across the Doctor's path, quite accidentally," Steven Moffat told *Radio Times* with regards to the Victorian investigative trio of Jenny, Strax and Vastra. The production schedule for the series was outlined with two Victorian episodes featuring the team to be made over summer 2012: the Christmas Special and one other. "I had planned for myself to write a Vastra, Jenny and Strax adventure and I realised that I wasn't going to get to do that, so I called in my old friend Mark Gatiss and he was delighted at the idea," Moffat explained to BBC America.

Since late 2011, Mark Gatiss had been working on the script to *Cold War* [2013 – see Volume 73], to be recorded in 2012, and had completed the second draft in early February, shortly before returning to the stage. In mid-February, he opened in a production of the 1706 play *The Recruiting Officer* by George Farquhar at the Donmar in London. Also in the cast was Rachael Stirling, an acclaimed young actress who had come to prominence in the 2002 series *Tipping the Velvet*, and who had since appeared in films such as *Women in Love* and had recorded Big Finish's *Doctor Who* audio story *Trail of the White Worm* in August 2011; Gatiss had also worked with Stirling in the 2004 *Marple* episode *The Murder at the Vicarage*. Prior to this, in

September 2007 Gatiss had opened in a production of *All About My Mother* at the London Old Vic, appearing with Stirling's mother, the acclaimed actress Dame Diana Rigg with whom he had struck up a friendship. Born in 1938, Diana Rigg had shot to fame playing the emancipated heroine Mrs Emma Peel in the successful 1960s TV series *The Avengers*; since then she had co-starred in the James Bond film *On Her Majesty's Secret Service* while her other television appearances had included series such as *Mother Love*, *Bleak House* and *The Mrs Bradley Mysteries*.

The Victorian era

It was while he was still revising the script for *Cold War* and embarking on the script for *An Adventure in Space and Time* (a drama about the creation of *Doctor Who*) that Gatiss received a text message from Steven Moffat suggesting that he could write a second episode for the 2013 run of the series, and that this should have a Victorian setting which would fit neatly alongside the Christmas episode that Moffat himself was devising. Gatiss had a particular passion for the Victorian era – as in his first *Doctor Who* script *The Unquiet Dead* [2005 – see Volume 48]. He was also delighted to learn that Moffat was planning to revisit the characters of Madame Vastra, Jenny and Strax – as seen in *A Good Man Goes to War* [2011 – see Volume 68] – in his Christmas Special, and quickly it was agreed that it would be fun to incorporate them in his adventure.

Gatiss' initial idea was a story in which the Doctor met Arthur Conan Doyle, the creator of the literary detective Sherlock Holmes. Because Doyle was an ophthalmic surgeon, he was approached regarding a situation where the eye of a victim had captured the image of their killer. However,

as the story developed there was very little for Doyle to do alongside the Doctor, and with regret Gatiss informed Moffat that this plan was not working.

Gatiss was then keen to produce an adventure with a northern feel. "I thought this would be interesting to do a proper northern [story] with proper northern actors," the County Durham-raised writer and actor told the BBC website. After feeling that a 'celebrity historical' made the plot too crowded, Gatiss decided to focus on a narrative with a strong villainess, feeling there had been too few female antagonists for the Doctor to face. An early idea was entitled *Mother's Ruin* and focused on a formidable woman prominent in a temperance league who would be hatching an insane plan with her daughter.

Rigg had stayed in touch with Gatiss and attended the third preview of *The Recruiting Officer*, going to dinner with the actor and her daughter afterwards. Next day, Gatiss was chatting to Stirling who noted that she and her mother had never worked together on screen. When Gatiss asked if she and Rigg would be interested in appearing

Below:
Blind Ada
Gillyflower.



Connections: Paternoster gang

► Vastra, Jenny and Strax had most recently featured in *The Snowmen* [2012 – see Volume 72] as in this previous episode and also the minisode *The Battle of Demons Run – Two Days Later*. Strax is still having problems with the concept of genders and Vastra comments that she originally lived 65 million years ago. Strax uses the Sontaran war cry “Sontar-ha!” as first heard in *The Sontaran*

Stratagem/The Poison Sky [2008 – see Volume 58].



together in a specially written episode of *Doctor Who*, Stirling replied, “OHH, F*** YES!” This was a major coup, since Rigg had rarely made guest appearances in episodes of established series. Having never seen *Doctor Who*, Rigg was introduced to it with a selection of clips showing villains from the series including figures such as Harrison Chase from *The Seeds of Doom* [1976 – see Volume 25] and Tlotoxl from *The Aztecs* [1964 – see Volume 2], as well as strong female characters such as Lady Adrasta from *The Creature from the Pit* [1979 – see Volume 31], Captain Wrack from *Enlightenment* [1983 – see Volume 37] and the Rani

as seen in *Time and the Rani* [1987 – see Volume 43]; this was assembled by Michael Dennis, the stage manager on *The Recruiting Officer*, who was a great fan of *Doctor Who*.

The creature ‘Mr Sweet’ hailed not from space, but from the Jurassic era of Earth – and the name came from journalist and broadcaster Matthew Sweet. Sweet had been a good friend of Gatiss’ since their first meeting at the 2005 press launch for *Doctor Who*’s return; Gatiss had admired Sweet’s 2001 book *Inventing the Victorians* about myths of the Victorian era, and discussed aspects of Victorian life at length with Sweet during the development of his story. In particular, it was Sweet who brought to Gatiss’ attention the London match girls’ strike of 1888 by workers at the Bryant and May factory in Bow, prompting aspects of the story concerning a match factory and the health threats caused to workers in the industry. When he



read that some of the women who worked at the factory had ended up glowing and vomiting bright green because of the phosphor which they worked with, Gatiss felt that such elements had a feel to them similar to *The Avengers*.

Gatiss had studied at Bretton Hall College near Wakefield in West Yorkshire, not far from the Victorian model village of Saltaire where Gatiss had worked on the BBC drama *Spanish Flu* during May 2009; this community had been founded near Bradford in 1851 as housing for the workers at the woollen mills of industrialist Titus Salt, who named streets after each of his 11 children, including his daughter Ada (although Gatiss was unaware of this when he wrote his script). Sweetville was derived from some of the background of Saltaire, and also Bournville, a similar venture to the south of Birmingham established by George Cadbury in 1893 as a suburb for workers at the Cadbury’s chocolate factory. “I’ve always loved the idea of those sort



of Victorian philanthropists who made all these beautiful workers' cottages and then ran them like dictators," Gatiss told *Doctor Who Magazine*, recalling how the character of Mrs Winifred Gillyflower came about. The ancient parasite of Mr Sweet was inspired in part by reference to 'the repulsive story of the red leech' in the Sherlock Holmes short story *The Adventure of the Golden Pince-Nez* written by Arthur Conan Doyle and published in 1904. Gatiss also drew upon the classic 1966 comedy-horror film *Carry On Screaming!* which had an Edwardian-era plot of kidnapped young women being turned into motionless shop window mannequins after being dipped into a processing vat. The Thursday brothers were named consequently in a nod to GK Chesterton's 1908 thriller novel *The Man Who Was Thursday*.

Gatiss quickly developed a first draft script of *The Crimson Horror* by the end of March while he was still appearing on

stage. During this time, Rigg had to have an operation on her knee and on one occasion Stirling had found her facing the wall, explaining to her daughter, "You know I can't bear to look at sick people." When Stirling related this incident to Gatiss, he added it to the script as part of the relationship between Mrs Gillyflower and her daughter, Ada. The northern setting was also ideal for Diana Rigg who had been born in the Yorkshire town of Doncaster.

The Crimson Horror and the Christmas Special were to be made together as part of the sixth production block ('Block Six'), directed by Saul Metzstein.

Yorkshire: 1888

Draft 1 of *The Crimson Horror* was dated Tuesday 27 March 2012. This opened with Mrs Gillyflower playing the organ in her parlour and describing the stuffed birds in the bell jars around the room as "pretty maids all in a row", while there was the sound of a horrible gurgling like a contented baby, and a door opened behind her; next, the blind Ada delivered food to the room at the top of the spiral stairs. Meanwhile, workers were busy inside a match factory when the whistle went, and the employees emerged into the cobbled streets of 'Yorkshire: 1888'. Two of the ragged girl workers were Abigail and Sissy who walked past the 'Bringer of Light' statue – a man holding a flaming torch. Abigail was fed up with her current job and gazed through the gates of Sweetville where you got

Left:

Mr Thursday visits the morgue.

Connections: Fly away

► The Doctor recalls trying to get "a gobby Australian to Heathrow airport"; a reference to Air Australia hostess Tegan Jovanka who had wandered into the TARDIS en route to the West London airport in *Logopolis* [1981 – see Volume 33] and whom he had attempted to return in time for her flight through to the TARDIS' arrival at Heathrow in *Time-Flight* [1982 – see Volume 35].



Right:
The Doctor
gets
experimental.

“double wages and a home for life” and was meant to be “Paradise”. Meanwhile inside Sweetville, Effie and Edmund were investigating, as in the shooting script. When Thursday discussed the idea of an optogram with Vastra, Jenny commented, “I heard about that. They photographed the eyes of the Ripper’s last victim, didn’t they? Didn’t find anything, though.” “They wouldn’t,” commented Vastra. Jenny said that she and her mistress were very interested in photography (“I done a correspondence course”). In the queue at Sweetville, Abigail told Jenny that she had to leave her old job before she rotted from the phosphorus which the matches were dipped in. At the house occupied by Vastra in Yorkshire, when the unconscious Thursday revived, he was just in time to see Vastra’s tongue flash out and consume

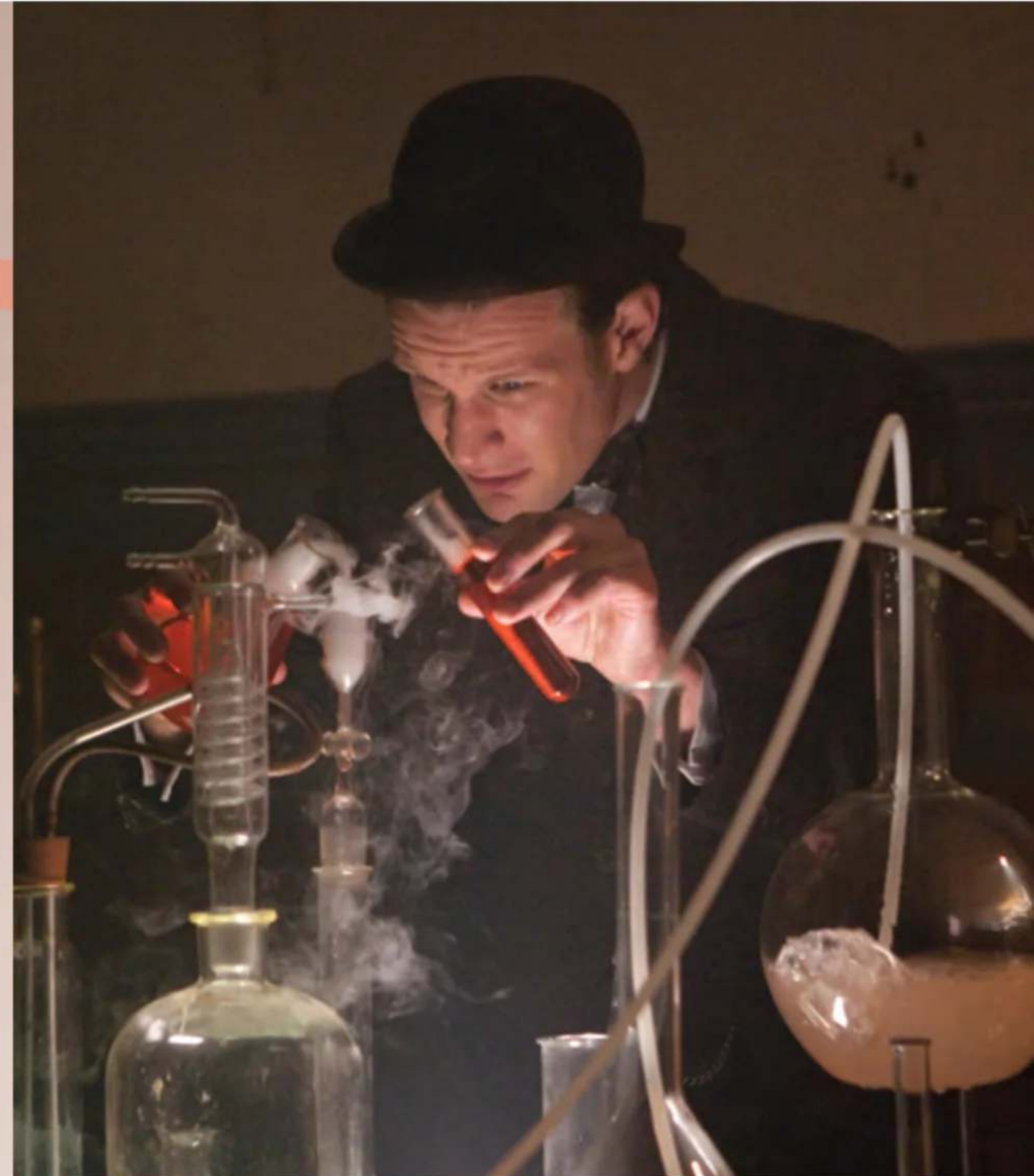
Connections: Being brave

► When the Doctor says, “Brave heart, Clara,” this is referencing his use of the phrase “Brave heart, Tegan” in *Earthshock* [1982 - see Volume 35], *Enlightenment* [1983 - see Volume 37], *Warriors of the Deep* [1984 - see Volume 38], *The Awakening* [1984 - see Volume 38], *Resurrection of the Daleks* [1984 - see Volume 39] and *The Twin Dilemma* [1984 - see Volume 40], plus Tegan’s spiritual appearance during his regeneration in *The Caves of Androzani* [1984 - see Volume 39].



a fly. Prior to the evening meal, Mrs Gillyflower was playing *To Be a Pilgrim* on the organ in the parlour. In the flashback scene at the canal, the Doctor and Clara found Edmund being restrained by a policeman; outside Sweetville he explained that he had a contact on the inside – Miss Effie Sykes – who had contacted him about her suspicions, leading him to pose as her husband.

After the Doctor was revived, he and Jenny went to search the cottages for Clara in the foggy night, but were confronted by pilgrims and Mrs Gillyflower; following a discussion of rejects and the silent partner, Jenny engaged in the ‘Attack of the Supermodels’ which was reaching a climax when



Strax and Vastra arrived along the street in the coach, causing the pilgrims and Mrs Gillyflower to flee in terror. Vastra told the Doctor about the parasite as they returned to the mill, with the Doctor going back to the shuttered room to find Ada; he then sent Vastra, Strax and Jenny off on a mission guided by Ada while he confronted Mrs Gillyflower in the parlour alone and met Mr Sweet. Meanwhile, Strax distracted the pilgrims guarding a brass cone at the mill so that Vastra and Jenny could knock them out with ninja kicks. The Doctor got a signal from Jenny via a tiny communicator, but Mrs Gillyflower activated her organ lever, causing the chimney to crumble away and reveal a vast rocket. The rocket launched and Mrs Gillyflower played *Jerusalem* at the organ... then noticing that Jenny, Strax, Vastra and Ada had arrived. The rocket exploded in the sky – the Doctor’s friends had already removed the poison, and the Doctor revealed that Ada had not been blinded by her mad, poker-wielding father. Pulling a gun, Mrs Gillyflower made her escape, with Strax opening the parlour door with his blaster. The villainess fled from Sweetville in an elegant two-wheeled phaeton carriage, hotly pursued by the Doctor’s party in Vastra’s carriage with

Strax at the reins. A gun battle between carriages ensued during the chase. Strax almost collided with a third carriage and hit the kerb, being pitched forward over the horses to vanish in the foggy night. Without a driver, the carriage hurtled on, with a young couple emerging from a pub into the path of the strange chase. Mrs Gillyflower's carriage entered some elegant gates, eluding her pursuers – but suddenly Vastra's carriage appeared before her at a crossroads. Thrown from her carriage, Mrs Gillyflower was impaled by the stone torch held by the town statue; Ada then killed Mr Sweet. Lost in the fog, Strax encountered Thomas Thomas (“My friends call me Tom Tom”) as he looked for Faraday Street. The Doctor then revived the young people processed at the mill, and later in the TARDIS attended to the motionless Clara who was connected to the console by wires. The Doctor then parked the TARDIS close to a sun and flung the carboy of venom out into space. Saying farewell to Vastra, the Doctor gave her a portable perception filter to stick in her ear which meant that

she would no longer have to go around veiled. Entering the TARDIS, he found Clara recovering and revealed that they were in Yorkshire... and he could murder an Eccles cake.

Clara's role was substantially increased in Draft 2 dated Tuesday 3 April. In the pre-credits, the role of Abigail in the conversation with Sissy was now taken by Jenny. Consequently, Vastra was alone when visited by Thursday, and informed her client that her colleague had disappeared; Thursday now fainted when Vastra rang for Strax and it was Strax who blew up the photograph. When Mrs Gillyflower gave her speech at the chapel, one of the new applicants for Sweetville was now Clara, who found herself talking to Sissy as they queued for selection. It was now Clara who found the rejected Doctor and guided him to the revivification coffin; as the Doctor revived, he recalled in flashback the events leading up to his incarceration.

Connections: Eh up!

➤ The Doctor adopts a broad northern accent as he had done in *The Rebel Flesh/The Almost People* [2011 - see Volume 67]. In his fourth incarnation he had commented that gypsies believed that the eye held its last image after death in *The Ark in Space* [1975 - see Volume 22].



Left:
A curly haired Clara.

Mrs Gillyflower

Trying to get selected for Sweetville, the Doctor chatted as he was assessed by the pilgrims (“Five foot 11 give or take. I’ve been smaller. It’s hell finding trousers. And I’ve got long arms”). However, the pilgrim ended the selection before getting to Clara who was told to come back in a month. Clara then told the revived Doctor that he had been a prisoner for four weeks; she broke into the factory with skeleton keys. The two were confronted by Mrs Gillyflower and the pilgrims in the street, but Clara



Connections: Caught out

► The adventure concludes with Clara returning to the Maitland house where she had previously been seen to act as nanny to Angie and Artie in *The Bells of Saint John* [2013 - see Volume 72]; the children show her images of her and the Doctor with Captain Zhukov and Professor Grisenko aboard the submarine in 1983 from *Cold War* [2013 - see Volume 73] and with Palmer and Emma at Caliburn House in the 1970s from *Hide* [2013 - see Volume 73] as well as her incarnation as Victorian governess from *The Snowmen* [2012 - see Volume 72].



Right:
The Doctor
gets his
hands dirty.

removed her bustled dress to reveal a leather cat-suit and produced a samurai sword to engage in battle before Vastra and Strax arrived with the carriage. Clara then effectively replaced Jenny in the remainder of the script. Back at the mill, Jenny was found under a bell jar and revived, with the Doctor hurling the venom into a sun from the TARDIS.

Draft 3 of *The Crimson Horror* was dated Monday 21 May. Abigail was reinstated and Jenny returned to her original role, but this time met Sissy in the selection queue - with Sissy referring to Abigail as her friend who entered Sweetville three months ago. The material with Thursday visiting Vastra in the Yorkshire house was also reinstated. After the

revived Doctor told Jenny they had to find Clara, Strax was driving along in the fog being directed by an urchin boy whom he called Tom-Tom. The Doctor now discovered the motionless Clara beneath a bell jar in a cottage, but they were then attacked by Mrs Gillyflower and the pilgrims and rescued by the arrival of Strax and Vastra in the carriage. Clara was then revived and accompanied the Doctor to confront Mrs Gillyflower; this scene now ended with Mrs Gillyflower pulling a gun on her daughter. The madwoman was taking Ada across the deserted factory floor when she was confronted by Jenny and Vastra. Singing *To Be a Pilgrim*, Mrs Gillyflower ascended in the lift, arriving at a concealed mechanism to fire the rocket manually before Vastra could reach her;

however, Strax had removed the venom already and as the Doctor arrived, the rocket exploded in the sky causing the factory owner to fall to her death.

After finishing the third draft of *The Crimson Horror*, Gatiss completed refinements on his script for *Cold War* from late May to have it ready for recording in June; he then relocated to Cardiff where he continued to work on *The Crimson Horror* while *Cold War* was being recorded.

On Friday 8 June, Metzstein's unit conducted make-up tests for the crimson death itself at the BBC Roath Lock studios, having completed a day's work on another project - the *Doctor Who* mini-series that would become *Pond Life*.

Strax, Vastra and Jenny

Draft 4 of the script, dated Wednesday 20 June, was entitled *Crimson Horror* and now omitted all the material with the match workers, plus Edmund and Effie inside the mill and cut straight to Amos and Thursday in the morgue. Jenny then met Abigail in the selection queue. Edmund's explanation about Effie



was omitted and the Doctor and Clara now posed as Doctor and Mrs Smith to get selected for Sweetville. Strax now encountered Thomas Thomas while lost in the fog, and the 'Battle of the Supermodels' took place inside the mill while Clara was being revived. Strax was not present at the fight but was at the mill, fitting a nose bag to the horse ("You see, that's my problem. I once ordered an entire battalion on Javron Four to certain and violent death. Now I'm feeding cereal crop to a quadrupedal beast of burden. They treat me like a child"). The chimney no longer collapsed to reveal the rocket, so Strax climbed the ladder bolted to it and the climax now took place inside the chimney; the Doctor and his friends leapt to safety through a blast door as the rocket took off, while Mrs Gillyflower tumbled down the chimney. The Doctor no longer disposed of the carboy into a sun from the TARDIS, but left it with Strax.

On Thursday 21 June, Peter Dyke and Katie Begley of the *Daily Star* ran a story about how Madame Vastra would

be returning to the series and find the Doctor's new companion Clara to be rather attractive. The following day, Neve McIntosh – who portrayed Vastra – tweeted, 'I have no idea WHAT the *Star* is talking about! No one's asked me...'

In the first readthrough draft of the script for *Crimson Horror* on Monday 25 June, Edmund and Effie had been reinstated at the start of the episode, along with Edmund's later dialogue about his contact in the mill. Having found Clara in a bell jar, the Doctor and Jenny were again attacked in the street by the Supermodel pilgrims to be rescued by Strax, Vastra and the urchin on the carriage and then reviving Clara in the mill and guessing the significance of the chimney. In the climax inside the chimney, Mrs Gillyflower fired at Strax when he appeared above her, and he shot her when returning fire, causing her to

Above:
Pretty maids
all in a row.

Connections: Legendary city

▶ Mrs Gillyflower makes reference to the city of Bradford in the West Riding of Yorkshire which in the late nineteenth century had risen to prominence through its textile industry and was known as the 'wool capital of the world'; she compares this to the city state of Babylon in ancient Mesopotamia in biblical times.



Right:

Vastra and Jenny are back!

fall after Mr Sweet had disentangled itself from her body. The Doctor no longer gave Vastra a perception filter in the closing scene. The second readthrough draft of *Crimson Horror* dated Thursday 28 June was virtually the same as the shooting script; it was still set in 1888, omitted Edmund explaining about Effie, relocated the 'Battle of Supermodels' – with Strax – to the revivification chamber, and saw Mrs Gillyflower fall to her death upon seeing the Sontaran.

The readthrough for *The Crimson Horror* took place at 5pm on Thursday 28 June at the BBC's Roath Lock studios; Matt Smith had been working on pick-ups for *The Power of Three* [2012 – see Volume 71] and *The Angels Take Manhattan* [2012 – see Volume 72] while Jenna-Louise Coleman had been recording on *Cold War*. Smith,

who adored period pieces, was delighted with the script, describing it to the BBC website as a "love letter to *Doctor Who*". Returning for the two Victorian episodes were Neve McIntosh, Catrin Stewart and Dan Starkey as Vastra, Jenny and Strax respectively. Forming a detective team in Victorian London, it was decided that the trio would have seen the Doctor a few more times since the events of *A Good Man Goes to War* and he would have helped them out on some of their assignments; at this stage, it was not explained how Strax – last seen fatally wounded at Demons Run – had survived. All three had become involved in attending *Doctor Who* conventions, and

Connections: Puritanical

► Mrs Gillyflower is a woman driven by her faith. She refers to the "End of Days" – the second coming of Christ; her congregation sings the hymn *Jerusalem*, Sir Hubert Parry's 1916 musical setting of William Blake's preface to his epic *Milton, a Poem* from 1804. She describes Sweetville as "this shining city on the hill", citing British Puritan John Winthrop's 1630 sermon which popularised the phrase "city on a hill" derived from Jesus' Sermon on the Mount,

as described in Matthew chapter 5 verse 14.



Starkey had recorded Big Finish's *Doctor Who* audio story *The First Sontarans*. During production on the new episodes, McIntosh regularly returned to Scotland where her mother was undergoing chemotherapy. "I think those three should have their own show; they are just brilliant!" Matt Smith told BBC America, adding, "I based the idea of the Doctor and Strax on [sitcom characters] Blackadder and Baldrick, because he's just constantly berating Strax, but he sort of loves him." Of the remaining cast, Brendan Patricks in the dual roles of the Thursday brothers had appeared in *Horne & Corden* and *Downton Abbey*, Graham Turner (playing Amos) had featured regularly in *Insiders* and *Where the Heart Is*, while Michelle Tate (playing Abigail) had been in *Borgia* and *The Case*, and Olivia Vinall was to portray Effie.

Character descriptions

Following the readthrough, the shooting script was issued on Friday 29 June. In it, Mrs Winifred Gillyflower was described in the script as 'striking, formidable... a vision of northern grit in black bombazine, a high, lace collar covering her neck' and her retinue of pilgrims was outlined as 'half a dozen beautiful women in Salvation Army-like uniforms and bonnets'. Ada was described

as 'a lovely young woman... a livid scar runs across her face. She is quite blind.' Edmund Thursday and Effie were 'an anxious young couple' while Amos was 'a disreputable looking hunch-backed morgue attendant' and Jonas Thursday was 'the double of Edmund except for his huge black moustache'. Abigail was described as '20s'.

The imprisoned Doctor was described with reference to the creature from Mary Shelley's 1818 Gothic novel *Frankenstein; or, The Modern Prometheus*: 'a terrifying figure. Like the Frankenstein Monster, he's shackled at the wrists and ankles. His skin is waxy and glowing red. He opens his mouth in desperate, mute appeal!' Later when Jenny helped the Doctor escape, the stage directions referenced the Tin Woodman from L Frank Baum's 1900 book *The Wonderful Wizard of Oz* and its 1939 movie incarnation: 'He moves stiffly, like the Tin Man. He points feebly towards a pile of stuff in the corner. His frock-coat is there. Jenny hands it to him and he

clutches it to his chest as if his life depends on it.' The revivification chamber was described as 'a room filled with rows of coffin-shaped metal cases with glass pipes projecting from them'. When the revived Doctor kissed Jenny, in the shooting script he originally slapped himself. His recollection of recent events to her was then described as being like 'a super-condensed episode'. The laboratory in which the Doctor had worked was described as 'a fabulously Jekyll and Hyde-like Victorian laboratory' with reference to Robert Louis Stephenson's 1886 fantasy novella *The Strange Case of Dr Jekyll and Mr Hyde* and its numerous film and television adaptations. When Jenny took on the pilgrims, the stage directions noted 'in one bold move, she tears apart her prim, bustled dress revealing - a leather catsuit

Connections: Devil's work

► When feeding some salt to Mr Sweet, Mrs Gillyflower throws a pinch over her shoulder to "keep the Devil at bay"; this is a superstition that spilt salt attracts the Devil, and throwing a pinch over your shoulder into the eyes of the Devil behind you will keep him at bay.



Below:
Victorian
dining.



Connections: Her domain

► Mrs Gillyflower's vision of "new Jerusalem" came from the prophetic vision of Ezekiel of a city to be inhabited by the 12 tribes of Israel in the Book of Ezekiel; the physical and spiritual recreation of the city of Jerusalem and the dwelling place of the saints.



(or the closest the Victorians could get!). The first (male) pilgrim zooms towards her, hands reaching for Jenny's throat and – one! – two! – three! Jenny makes short work of him with stylish judo moves'; this echoed the fighting style of some of John Steed's female colleagues in the 1960s ABC television series *The Avengers*, notably Mrs Emma Peel, played by Diana Rigg. Mrs Gillyflower's rocket was described as 'a

huge missile, coal-black and stained with rivulets of rust. More Brunel than Jules Verne'; this referred both to the Victorian civil engineer Isambard Kingdom Brunel who developed the *SS Great Britain* and also the French novelist of the same era who became famed for his works of fantasy such as *De la Terre à la Lune* (*From the Earth to the Moon*). Mr Sweet was finally revealed

as 'a vile creature, wrapped around [Mrs Gillyflower's] neck!!... Bristling with spindly legs, it's leech-like but the size of a puppy. A sickly, glowing red it has a rudimentary face like an unformed baby and protruding, glassy eyes. It turns its horrible little head towards the Doctor – and gurgles!'

Chimney scene

When Effie screamed at end of the opening sequence, the noise was meant to be masked by the shriek of a factory whistle. Madame Vastra's orchid house was to have been established by a caption reading 'London' and the arrival of the TARDIS in the Doctor's flashback was to have been captioned as 'Three weeks earlier'. Originally, Edmund told the Doctor that Sweetville was "a mill which never actually seems to produce anything [with] a chimney that never blows smoke" and after the

Below:

What have the Doctor and Jenny found?





fight with the pilgrims, Strax suggested deploying mimetic grenades to destroy the factory. After reviving, on emerging from the lift Clara looked at Vastra as the reptile woman commented on recognising the symptoms of the red flesh; “H... hi,” she said nervously to Vastra and Jenny to which the Victorian couple replied – weakly – “hello” to the reincarnation of the dead governess. Recalling the parasite, Vastra commented, “Perhaps it survived all these millions of years just as my people did.” It was originally the Doctor who realised the significance of a chimney that produced no smoke. Originally, on entering the parlour, Clara made a move towards Mrs Gillyflower, but the Doctor warned her, “She’s dangerous. Like a cornered tigress.” “Flatterer,” replied Mrs Gillyflower before describing the Doctor and Clara as “rejects. Dribbling, inconsequential nothings.” When the mill owner decreed they must be eradicated, the Doctor told her to “change the wax cylinder”, mocking her into explaining why she had petrified her work force as the “chosen few” for the future. When the Doctor revealed why Ada was blind, Mrs Gillyflower told the horrified Clara, “Sometimes sacrifices must be made...” After the Doctor broke the window with the chair, there was a short scene of Strax climbing the ladder on the side of the chimney; from below, the voice of the urchin called, “Go on, Potato Man! You can do it!” A similar scene appeared after Mrs Gillyflower forced her

daughter into the rocket chamber; this showed Strax almost losing his grip on the ladder, but regaining his balance... with a cheer from the urchin below. Originally in the climactic scene in the chimney, when Mrs Gillyflower was about to fire at the carboy of venom, Strax appeared upside down on a rope, hanging from the lip of the chimney with his blaster raised. At the sight of the Sontaran, Mrs Gillyflower shrieked, stumbled and so fell down the empty chimney, whereupon Vastra looked over at her butler and winked. Before the Doctor and Clara departed, there was a scene in the dipping vat room where the Doctor supervised the reanimation of the young people who had been ‘dipped’, with the first to emerge from the revivification coffins being Abigail. In the original closing scene in the alley, Clara held the carboy of venom since she and the Doctor were going to take it away in the TARDIS; there was less dialogue between the travellers with Clara suggesting that they should just see where they ended up rather than heading for Victorian London. This was where the episode ended, with Thursday fainting on seeing the TARDIS dematerialise.

The episode was now specified as being set in 1892, but this was later changed to 1893 in post-production; *The Snowmen* [2012 – see Volume 72] had been set in late December 1892. It opened at dusk with Edmund’s investigation.

Pink script revisions were made on Monday 2 July; these changed Edmund’s description of Sweetville’s strange qualities, omitting their lack of output and smokeless chimney. ■

Left:
Edmund enters
Sweetville.

Connections: A better place

► Mrs Gillyflower envisages a “new Eden” in reference to the Garden of Eden, the biblical paradise where God placed the first man and woman from which grew the human race; she then describes her chosen ones as Adam and Eves, after the first people made by God.



Production

Recording on Block Six began on Monday 2 July and was scheduled for 1.30pm to midnight and took place at Bute Town, Rhymney on the lower and middle roads of the small suburb which had been a ironworkers' community founded in the late 1820s; these had been dressed since the previous day with a fake lawn in the middle of the road, large wrought-iron factory gates, and a large greenscreen into which the mill of Sweetville would later be added in post-production. A Hansom cab and horse were provided by Gerard Naprous of The Devil's Horsemen stunt horse team and featured in establishing

shots of the smokeless mill complex, following which Edmund indicating the factory was recorded. The shoot was blighted by rain, and also covered by a behind-the-scenes team which interviewed a delighted Mark Gatiss and production designer Michael Pickwood. The scene with Mrs Gillyflower showing the Doctor and Mrs Smith around the streets was then recorded, and after dark came the Doctor and Jenny searching for Clara, plus the Doctor and Clara running across the cobbles to the factory.

The involvement of Diana Rigg and Rachael Stirling was announced by the BBC Media Centre on Monday 2 July as playing 'a mother and daughter with a dark

'THE SHOOT WAS BLIGHTED
BY RAIN.'

Connections: Sing out loud

▶ On the chimney staircase, Mrs Gillyflower sings the 1684 hymn *To Be a Pilgrim* written by John Bunyan in *The Pilgrim's Progress*.



Line them up

▶ Looking at the young people ready for dipping, Mrs Gillyflower quotes the English nursery rhyme *Mary, Mary, Quite Contrary*: "Like pretty maids all in a row."



secret' in Mark Gatiss' script. "The first time Rachie and I will be working together is on an episode of *Doctor Who* specially written for us by Mark Gatiss. How lucky is that?" said Rigg, while her daughter added, "What joy. I am looking forward to the madness of *Doctor Who* enormously. Mark Gatiss has written a gift of a script and an onscreen relationship between Ma and I that is truly delicious. We have never before worked together because the offers have not been tempting, but when such a funny and original script comes through you

know the time has come." Later in the day, *EntertainmentWise* ran a series of images from the first day's shooting on location.

Step back in time was the title of Andrea Magrath's article announcing the star casting in the *Daily Mail* on Tuesday 3 July. A minor technical change was made in a pink script revision on Tuesday 3, altering the Doctor's revival from day to night; other amendments added Clara's sarcastic dialogue about the Romany superstition; had Clara rather than Edmund study the dead woman's eye; changed Strax's mimetic grenades to fragmentation mines; altered Vastra's discussion with the Doctor about the reviving Clara (removing a comment about Clara being buried); had Clara realising the significance of the smokeless chimney... plus numerous changes to the closing scene so that Strax now took the venom for "the vault" and the Doctor declared that Clara was "the boss".

Neither Smith nor Coleman were needed for Tuesday 3 which got underway at noon at Holy Trinity Presbyterian Church in



Barry with Mrs Gillyflower's address at the chapel. One of the pilgrims at the meeting was played by unit runner James Hill, while for the first appearance of the blinded Ada, contact lens technician Frank Moloney was on hand to ensure that all was well with the milky-white appliances which Rachael Stirling would wear during recording. "Working with my mum was funny – I think it was a good experience for both of us, we really loved it; I was very proud of her and she said likewise, and that's something we'll always remember," Stirling later told Sky Tyne and Wear. The crew then relocated to a basement corridor at the offices of Barry Docks to record Abigail giving Jenny a distraction to enter the panelled corridor, and of Mrs Gillyflower gliding down the spiral staircase. The BBC team wrapped at 11pm.

The Sun ran further rain-soaked location shots on Wednesday 4 July, the day on which Metzstein's team recorded in Studio 2. Effie and Edmund investigating the top floor was recorded first, followed by the Doctor rescuing Clara from the bell jar in the cottage and then Vastra and Jenny developing the photographs in their dark room. Rob Mayor and Dominique Colbert of Millennium FX supervised the Silurian appliance worn by Neve McIntosh while

Amy Naish took over the supervision of the lenses worn by Stirling who was posing for a stills session. Recording ran from 11am to 10pm, concluding with the apprehension of the Doctor and Mrs Smith in the cottage. During the shoot, it was confirmed that *Doctor Who*, Matt Smith and Karen Gillan had all been nominated for the *TV Choice Awards* 2012.

Recording in Studio 2 was scheduled for 10am to 9pm on Thursday 5, opening with Jenny investigating the shuttered room and including Ada begging forgiveness from her mother; "Rachie and I had great difficulty in keeping a straight face in some scenes," Rigg told *Radio Times* recalling her work with her daughter. The shoot involved Matt Smith in full crimson make-up which was applied by Rob Mayor and Sarah Lockwood of Millennium FX, while Ailsa Berk helped him develop his bizarre, stiff movements. A rainy Friday 6 then saw recording on location at Llantrisant from 9am to 8pm with work covered by a team from the prestigious American magazine *Entertainment Weekly* which wanted to undertake some major coverage of the BBC America show.



Exterior scenes covered Thursday included visiting Vastra's house in Yorkshire (where Brendan Patricks fell onto a crash mat upon meeting the butler) and the Doctor and Clara's arrival in town, following which Smith and Coleman chatted to *Entertainment Weekly*. Work continued with the departure of the TARDIS duo and establishing shots of exhausted workers leaving the factories. Dan Starkey was back in Sontaran garb, with Becca Smith of Millennium FX administering the Strax prosthetics; the top hat had to be glued in place on the top of the Sontaran head for the concluding scene.

San Diego Comic-Con

Jeves & WHOoster declared *The Sun* on Saturday 7 as it ran photographs of the Doctor and the top-hatted Strax on location, while in the *Daily Mail* the presence of Neve McIntosh fuelled the Vastra-oriented *She's back* which had appeared the previous evening. The BBC team spent Saturday recording in Studio 3 from 8am to 7pm, with the behind-the-scenes team again present. This covered much of the climax in the rocket staircase with stunt arranger Crispin Layfield supervising some of the action elements and stuntwoman Stephanie Carey doubling Rigg in the fatal fall. Benjamin Cook covered the shoot for *Doctor Who Magazine*, and before recording there was also a show-and-tell of the Mr Sweet creature crafted by Millennium FX.

At this point, production on *Doctor Who* halted for around a fortnight while key cast and crew members promoted *Doctor Who* at various major genre events

Far left:

"Pay no attention to the man behind the curtain."

Left:

Mrs Gillyflower has a good old sing-along.

Connections: Fascinating fiction

► Thursday makes reference to the penny dreadfuls, serialised publications costing a penny an issue which told lurid tales and were popular in Victorian Britain.



around the world. Executive producer Caroline Skinner joined director Toby Haynes, writer Chris Chibnall and composer Murray Gold at Comic Con Paris at Villepinte on Sunday 8 July, while Matt Smith was at Wimbledon taking in the tennis final action on Centre Court. On Monday 9, the *Daily Mail* ran further images of the location shoot in a piece where Cecile Metcalf described *Doctor Who* under the title *It's big, it's bad and it's British*. Matt Smith was then named as the latest patron of the National Youth Theatre – where he had trained as a teenager – on Tuesday 10, having dropped in on current members for a surprise visit. More shots from the Llantrisant recording appeared from *WalesOnline* on Tuesday 10. Meanwhile, Smith joined his old colleagues Karen Gillan and Arthur Darvill for a trip to San Diego Comic-Con where they engaged in media interviews – including chats with *Entertainment Weekly* – from Thursday 12. Following a day off to take in SeaWorld on Friday 13, the team went bowling with the Nerdist team of BBC

Right:

Matt Smith is sheltered from the rain.

Connections: Navigator

► Thomas Thomas, the urchin who instructs Strax in directions for Sweetville ("... and you will have reached your destination") is a reference to TomTom, a Dutch manufacturer of vehicle navigation systems founded in 1991; this is in fact a joke which Mark Gatiss had written for a prospective television pilot script based around his literary hero Lucifer Box.



America on Saturday 14 and were also interviewed for the G4 cable channel by John Barrowman who played Captain Jack Harkness in the series. Steven Moffat then joined the cast in San Diego, but found himself confined to a writing room while Smith undertook interviews for BBC America. Smith, Gillan and Darvill also made a surprise appearance at the official *Doctor Who* tumblr meet up. The main *Doctor Who* panel took place in Hall H at 12.30pm on Sunday 15 July, with Smith saying how much he would



like his predecessors David Tennant and Christopher Eccleston to join him for the following year's 50th Anniversary Special. BBC America posted various videos associated with the event from Monday 16 July.

Mr Sweet

BBC News covered the reopening of the *Doctor Who* Experience on Friday 20 July, with the attraction now relocated to Porth Teigr, Cardiff Bay; the official opening was conducted by eight-year-old Elis James of Caerphilly, who was dressed as the Doctor.

Following Comic-Con, Steven Moffat was next bound for Los Angeles from Monday 23 July, while back in Cardiff everyone prepared for production to resume. Pink revisions to *The Crimson Horror* on Tuesday 24 omitted the reviving Clara's view of pilgrims being hurled across the revivification coffin window by the fight outside, the Doctor smashing the



Connections: Model workers



➤ On seeing the pilgrims working for Mrs Gillyflower, the Doctor quips, "Attack of the Supermodels," using the term for a highly paid fashion model which came into common parlance in the 1980s, although the term was coined as early as 1891 by artist Henry Stacy Marks.

parlour window with a chair, and replaced the revived Abigail with a generic victim. Blue revisions the same day saw changes to the dialogue during the fight with the pilgrims, Strax suggesting the deployment of mimetic cluster mines, plus an alteration to the Doctor's "skinful" quip while addressing Mrs Gillyflower.

Benjamin Cook was again present when recording resumed on *The Crimson Horror* on Wednesday 25 July; from now on, recording was generally scheduled from 8am to 7pm. The rocket staircase climax was completed first, with Charlie Bluett of Millennium FX supervising the performance of Mr Sweet. Following make-up changes, recording continued in Mrs Gillyflower's Studio 3 parlour, including the villainess playing her organ in the opening scene; a playback of the pre-recorded organ music was available in studio, and Christine Paterson doubled for Rigg in close-ups at the keyboard. In tandem with these scenes and that of Mrs Gillyflower feeding her silent partner some

salt, Smith was recording material for *Last Days of the Ponds* (latterly *Pond Life*) elsewhere at the BBC studios. Smith's appearance in the Olympic period drama – *Bert and Dickie* – was screened that evening on BBC One, and it was also announced that *Doctor Who* would be granted the accolade of being the first-ever British TV show to adorn the cover of the US television magazine *Entertainment Weekly* – due for publication on Friday 27 July.

'Time to go home,' tweeted Steven Moffat on Thursday 26 July, when green script revisions to *The Crimson Horror* meant some changes for the confrontation in the parlour, deleting Mrs Gillyflower's dismissal of the Doctor as a reject and altering the revelation of how Ada's blindness was the result of experimentation. Sadly, the same day it was announced actress Mary Tamm – who had played the Doctor's companion Romana in the 1978/9 series – had died in hospital in London aged 62, following a long battle with cancer. The day found Saul Metzstein's team recording in the small gym of Tonyrefail School, a traditional red brick Victorian establishment. Material included the Doctor and Mrs Smith passing Mrs Gillyflower's selection plus sequences in Amos' morgue and the Doctor's laboratory analysis of the crimson horror. Rigg also posed for the photographs of Mrs Gillyflower to form the image seen in the eyes of the dead woman in the morgue, and Brendan Patricks played both Edmund and Jonas Thursday during the day, with Andrew Cross doubling for him as required in the same shot. The Millennium

Connections: Northern problems

► The Doctor uses the Lancastrian-Yorkshire expression “trouble at t’mill”; this phrase had been featured in the 1967 Granada period drama *Inheritance* which concerned a Yorkshire mill-owning family from 1812 to the present and was then further popularised in the 1970 ‘Spanish

Inquisition’ sketch in *Monty Python’s Flying Circus*.



FX team was present in force for crimson applications with Sarah Lockwood supervising Edmund’s corpse, Charlie Bluett in charge of his double, and Becca Smith working with Sarah on the dead woman.

Blue script revisions on Friday 27 July omitted the awkward dialogue between the revived Clara and both Jenny and Vastra, along with Vastra’s comments about the parasite surviving millions of years; a short scene of the Doctor supervising the revivification of the work force was also omitted.

The behind-the-scenes crew was present at Roath Lock to cover Catrin Stewart’s stunt rehearsals with Crispin Layfield while recording continued in the parlour set for the confrontation between the Doctor and Mrs Gillyflower in which Crispin choreographed the action moves while armourer Steve Wilkerson supervised Rigg’s wielding of a firearm. “It’s absolutely disgusting,” was Jenna-Louise Coleman’s verdict on the Mr Sweet prop when she spoke to the BBC website team. That evening, the TARDIS could be heard materialising during the opening ceremony of the London Olympic Games.

Ada’s struggle with her mother was completed on Saturday 28 July, after which the dipping vat room scenes of the rocket being revealed and the Doctor and Clara hurrying to the chimney were recorded in Studio 3. Smith and Coleman changed costumes while Jenny and Vastra observing the pilgrims in the vat room was recorded, as well as shots of Mrs Gillyflower watching the ‘Supermodel’ fight from the upper window. Also

recorded were shots of pilgrims carrying the carboy, Mrs Gillyflower dragging her daughter across the vat room, and Ada pulling the dipped Doctor away once Smith had been turned crimson by Becca Smith and Rob Mayor of Millennium.

The vat room

Recording resumed in Studio 3 on Monday 30 with Jenny discovering that the noisy shop floor of the mill was in fact deserted. Various pick-up shots on the staircase, including Mr Sweet’s messy demise, concluded Rigg’s scenes. The crew moved to the top floor corridor in Studio 2 for Clara’s deduction about the smokeless chimney. Work continued in the corridor on Tuesday 31 with the Doctor and Clara talking to Ada, after which Smith again went for crimsoning by Mayor and Colbert while Ada was recorded ascending the spiral staircase and in the shuttered room. The reddened Doctor was then chained up, ready for rescue by Jenny and his encounter with the dying Edmund (after Brendan Patricks was crimsoned by Sarah Lockwood). Work moved to the revivification area in Studio 3 for Jenny placing the Doctor in one of the chambers.



Right:
Doctor
in chains.



Above:
Recording
in the rain.

The day concluded Rachael Stirling's contribution to the episode.

The Doctor's entry into the revivification coffin was completed at the start of Wednesday 1 August. Work then started on the 'Attack of the Supermodels', supervised by Crispin Layfield who hired stuntman Dan Euston as the first pilgrim to be felled by Jenny. Work on Thursday 2 August began outdoors at the canal off Brigantine Place in Cardiff near Roath Lock covering the discovery of another corpse. Smith was then released for a photoshoot while Dan Starkey performed pick-ups of Strax in the lift in Studio 3. The afternoon was spent on the Doctor and Jenny discussing events in the corridor through to 5pm when Smith was released to join Coleman for the readthrough of the Christmas Special. Friday 3 was spent recording *The Making of the Gunslinger* (a mini-episode for the DVD box set) and the following week Metzstein and his team focused on recording *The Snowmen*; that night, Smith was in London at the launch of the movie *Don't Think*.

Neve McIntosh Is Busted declared the *Daily Star* on Friday 10 August, having obtained

photographic evidence that the actress was indeed at work on the show again as Vastra. While recording on *The Snowmen* continued, some of the remaining scenes of *The Crimson Horror* were adjusted. Green script changes on Monday 20 August covered a minor change to the Pilgrim confrontation while two short scenes of the urchin watching Strax climb the chimney were dropped. Work resumed on *The Crimson Horror* on Wednesday 22 with recording in Studio 3 from 2.30pm to 1.30am, this covered some of the shots in the revivification corridor fight and the completion of plate shots for the pilgrims – plus the Doctor and Clara – being dipped in the vat room; the vat itself contained a crimson mixture of water, powder paint and slime prepared by Danny Hargreaves of Real SFX. "It's lovely. It's like a hot tub," Smith told the behind-the-scenes crew who covered this shoot and chatted to Danny Hargreaves. Scenes set in Madame Vastra's orchid

Connections: Treat yourself

► The Doctor suggests having Pontefract cakes, a sweet treat made from liquorice and originating in the West Yorkshire town of Pontefract.



Connections: Bad mother

Ada calls her mother a 'virago' - an aggressive man-like woman - and a harpy - a predatory winged bird-woman from Greek



Far right:
Madame Vastra consults her book.

house for both episodes were then recorded at Llandough Castle from 12.30pm on Friday 24, starting with Thursday's consultation for *The Crimson Horror*; the behind-the-scenes crew was present to chat to Catrin Stewart and Neve McIntosh. Strax proposing a frontal

assault on Sweetville at the house in Yorkshire was recorded at Treowen during work on the Christmas episode on Monday 27 August. The exterior shot of the chapel where Mrs Gillyflower held her meeting was recorded in Studio 4 during work on Wednesday 29 August.

New sequences

Insert shots of the Doctor being dipped were recorded in Studio 2 by a second unit helmed by Saul Metzstein on Thursday 18 October. The dialogue where Strax threatened his horse with summary execution was added to the street sequence in pink revisions on Wednesday 24 October, along with the urchin commenting that he liked the Sontaran's horse. Further shots of the dipping victims were recorded on Thursday 25 October from 11am to 10pm, with Matt Humphries and Charlotte Patterson doubling for Smith and Coleman who were working on Block Nine; stunt arranger Dani Biernat supervised this material before the team moved out on location to Barry Pumping Station for the night-time shots of Strax meeting the urchin and climbing the chimney.

By now it had been decided that *The Crimson Horror* would be moved from fourth to sixth in the spring 2013 run of eight episodes and so conclude with the Maitland children reappearing prior

to their involvement in Neil Gaiman's *Nightmare in Silver* [2013 - see page 46], which would be shown seventh. Also, the episode was found to marginally underrun, and since the characters of Vastra, Jenny and Strax would be reappearing in the finale, additional scenes featuring them could be added. Consequently, pink revisions to the script on Monday 12 November saw the addition of three new sequences; Vastra, Jenny and Strax heading for Yorkshire in the carriage and formulating their plan, Vastra and Strax studying the poster advertising Mrs Gillyflower's meeting and discussing Jenny's strategy, and the new coda of Clara returning to the Maitlands' home to be confronted by Angie and Artie. This last scene, to segue into *Nightmare in Silver*, was based on a similar sequence from early drafts of *Journey to the Centre of the TARDIS* [2013 - see Volume 73], which was originally to have taken this position in the series' run.

Right:
"Turn it down!"



The bulk of Block Eleven Day 1 on Friday 16 November saw Metzstein working on the series finale, but work began in Studio 4 at 8am with the new scenes of Vastra and Strax discussing the plan, then continued on location at the Coal Exchange in Cardiff's Mount Stuart Square (recently used in *The Snowmen*) for the Paternoster Row trio inside the carriage heading north. The scenes back at the Maitland House were then recorded along with material for *The Name of the Doctor* [2013 – see page 82] between 8am and 7pm on Monday 26 November, with Coleman rejoined by young actors Eve De Leon Allen and Kassius Carey Johnson at the Beatty Avenue location in Roath first used for *The Bells of Saint John* [2013 – see Volume 72]. ■



PRODUCTION

Mon 2 Jul 12 Lower Row/Middle Row, Rhymney, Tredegar, Bute Town, Caerphilly (Sweetville: Yorkshire Street nr Sweetville/Street/Cottage)

Tue 3 Jul 12 Holy Trinity Church, Trinity Street, Barry (Chapel/Yorkshire); Barry Dock Office, Barry Docks, Barry (Mill: Waiting Room/Panelled Corridor/Staircase)

Wed 4 Jul 12 BBC Roath Lock Studios: Studio 2 – Mill: Top Floor; Sweetville: Cottage/Street; Darkroom

Thu 5 Jul 12 BBC Roath Lock Studios: Studio 2 – Mill: Top Floor/Spiral Staircase/Shuttered Room/Outside Shuttered Room

Fri 6 Jul 12 Bullring, Llantrisant, Rhondda Cynon Taff (Yorkshire House/Alley/Street)

Sat 7 Jul 12 BBC Roath Lock Studios: Studio 3 – Mill: Rocket Staircase

Wed 25 Jul 12 BBC Roath Lock Studios: Studio 3 – Mill: Rocket Staircase; Mrs Gillyflower's House: Parlour

Thu 26 Jul 12 Small Gym, Tonyrefail School, Gilfach Road, Tonyrefail, Rhondda

Cynon Taff (Sweetville: Office; Morgue; Laboratory; Morgue Side Room)

Fri 27 Jul 12 BBC Roath Lock Studios: Studio 3 – Mrs Gillyflower's House: Parlour

Sat 28 Jul 12 BBC Roath Lock Studios: Studio 3 – Mrs Gillyflower's House: Parlour; Mill: Dipping Vat Room/Upper Window/Rocket Staircase

Mon 30 Jul 12 BBC Roath Lock Studios: Studio 3 – Mill: Large Empty Space/Rocket Staircase/Dipping Vat Room; Studio 2 – Mill: Top Floor Corridor

Tue 31 Jul 12 BBC Roath Lock Studios: Studio 2 – Mill: Top Floor Corridor/Spiral Staircase/Outside of Shuttered Room/Shuttered Room; Studio 3 – Mill: Revivification Area

Wed 1 Aug 12 BBC Roath Lock Studios: Studio 3 – Mill: Revivification Area

Thu 2 Aug 12 Canal Adjacent to Brigantine Place, Off Schooner Way, Cardiff (Yorkshire: Canal Side); BBC Roath Lock Studios: Studio 3 – Greenscreen/Scissor Lift/Mill: Corridor

Wed 22 Aug 12 BBC Roath Lock Studios: Studio 3 – Mill: Revivification Coffin/Revivification Chamber/Dipping Vat Room

Fri 24 Aug 12 Llandough Castle, Llandough, Vale of Glamorgan (Madame Vastra's Orchid House)

Mon 27 Aug 12 Treowen Manor, Dingestow, Monmouth (Yorkshire House)

Wed 29 Aug 12 BBC Roath Lock Studios: Studio 4 – Ext Yorkshire: Chapel

Thu 18 Oct 12 BBC Roath Lock Studios: Studio 2 – Mill: Dipping Vat Room

Thu 25 Oct 12 BBC Roath Lock Studios: Studio 1 – Mill: Dipping Vat Room; Barry Pumping Station, Hood Road, Barry (Mill/Street/Strax's Carriage/Base of Chimney)

Fri 16 Nov 12 BBC Roath Lock Studios: Studio 4 – Yorkshire: Street; Coal Exchange, Mount Stuart Square, Cardiff Bay (Carriage)

Mon 26 Nov 12 Beatty Avenue, Roath, Cardiff (Maitland House: Front Garden/Kitchen)

Post-production

Above:
Mrs Gillyflower
embraces
her precious
Mr Sweet.

In post-production, the very short opening scene of the episode was cut; this was set at dusk in Mrs Gillyflower's parlour where a woman – to be revealed as Mrs Gillyflower – was bashing out a hymn on a pipe organ amidst bric-a-brac such as stuffed birds under bell jars. Over the next scene establishing Sweetville, Effie was to have been heard saying, "Please, Edmund! By all that's holy, do not leave me in this fearful place!" Inside the top floor corridor, Edmund then replied darkly, "You know what I saw, Effie." After telling her to fetch the police after

an hour, he added, "God only knows what has become of our friends." "And the 'grims?" asked Effie, "What if they try to prevent me?"

At the start of the morgue sequence, Amos asked Jonas Thursday, "Are you ready, flower?" The photographing of the dead Edmund's eye was originally to come before the consultation with Madame Vastra. At the start of the orchid house scene, after Thursday thanked Jenny for his lemonade, Vastra commented, "This city of fogs and chill. It gets into one's bones, does it not? Sometimes, I long for escape. To feel the sun on my hide once more. To bask

naked..." Thursday cleared his throat and the veiled woman remarked, "I hope I'm not making you uncomfortable." "I beg your pardon?" asked her client. "The heat," explained Vastra. "My doctors recommend it. I'm afraid I'm rather thin-skinned, am I not, Jenny?" After Jonas explained that Edmund was a newspaper man, he added that he had been "working on a story about this Sweetville place". "Sweetville? They make matches, don't they?" asked Jenny. "Apparently," concurred Thursday, then continued, "an ideal community for happy, prosperous workers, though I suspect all is not quite as it seems." "Oh?" asked Vastra. When Thursday fainted away at the sight of Vastra, the lizard detective originally tutted, "*Apes*." The subsequent darkroom scene opened with Jenny telling her colleague, "I've made it bigger and bigger but that don't mean it's very impressive." "Story of my life," ruminated Vastra.

Amos' morgue

Following the opening credits, the start of the scene in the carriage was cut. As the carriage rattled off, Vastra asked, "How much longer must we put up with skulking about in the shadows!" "My experiments with portable



Above:
Clara and
the Doctor
in Victorian
England.

perception filters met with mixed success, I'm afraid, ma'am," replied Strax. "At Baker Street station I took on the appearance of Queen Victoria and almost caused a diplomatic incident." "I trust you dealt with it delicately," enquired the detective. "Casualties were minimal," shrugged the Sontaran. Jenny sighed and asked, "So. This place where our client's brother went undercover. What exactly is it?" "An ideal community for happy, prosperous workers," explained Vastra. "Though the fact that the Doctor's involved suggests it is nothing of the kind. If there is danger, he will be at the heart of it. If there is devilry, he will be leading the fight. We first locate the Doctor, and proceed from there." "How, though?" asked Jenny as Vastra related her research on the community and added of the proprietor, "Should you attend, my dear, I feel certain you will catch her eye."

Left:
It's a pea-
souper!

Over the establishing shots of the chapel and the posters about Mrs Gillyflower's meeting, the speaker's voice was to have been heard speaking of "the gaudy flesh-pots and gin palaces of Bradford". The sequence

Connections: The heights

➤ Amos refers to Buckden Pike, a mountain at the head of Wharfedale in Yorkshire.



Connections: Tools of the trade

As usual, the Doctor employs his sonic screwdriver for various uses during the adventure and adopts the alias “Mr Smith” – with Clara as “Mrs Smith” – as he had done in numerous adventures since the alias was first assigned to him by his companion Jamie

in *The Wheel in Space* [1968 – see Volume 12].



Below:
Exploring
Sweetville.

of Thursday visiting Vastra at the house in Yorkshire originally came after Jenny gazing at the strange speakers on the empty mill floor.

The start of the scene where the veiled Vastra visited Amos’ morgue was deleted. Originally this opened with the attendant telling his visitor, “You’re in luck, flower. Most of them are six foot under now.” “I beg your pardon?” asked the detective. “For I am in the cold earth laid, in the tomb of blood I’ve made,” replied Amos, quoting the poem *No*

More written as the suicide note of English writer and translator of erotic literature Edward Sellon in April 1866. “Under the

ground, love.” “I see,” said the Silurian. “Or in the furnace. But I’ve kept, you know, a few bits and bobs for me collection,” admitted the attendant. “Collection?” asked Vastra as Amos lit the gas to reveal the specimen jars.

The scenes of Ada finding her ‘monster’ gone from his room originally came after the Doctor indicating to Jenny that he needed to get inside one of the revivification chambers. In the Doctor’s recollection to Jenny, when the Doctor asked Edmund why Mrs Gillyflower should open up a match factory in her old home town, the journalist originally replied, “And there’s something very odd about that place.” At the morgue, when the Doctor considered the term “Crimson Horror,” he decided that it was “cool!” When the Doctor asked Clara if she knew about the Romany superstition – which



he then proceeded to explain anyway – she originally replied with sarcasm, “No. Why don’t you tell me about it?” “If you insist...” replied the Doctor, with delight. “I’ve heard of such a thing. Tommyrot, of course,” declared Edmund. “Tommyrot? Tommy-rot? Not,” retorted the Time Lord. “Not?” asked the journalist. “Not tommy-rot,” insisted the Doctor as he discussed the corruption of the body’s chemical composition. “What is this stuff?” he ruminated, as he examined the glowing, red corpse. During the tour of Sweetville, Clara had enquired, “May I ask a question, Mrs Gillyflower?” before she queried why Mrs Gillyflower had not named her community after herself.

Thomas Thomas

At the end of the scene where Thomas Thomas gave directions to Strax, the urchin said, “I like your horse, mister.” “I’ll save you some,” replied the Sontaran. The Doctor’s discovery of Clara inside the bell jar originally came after the confrontation between Mrs Gillyflower and Ada in the empty shuttered room. After the encounter with the pilgrims, Strax’s departing comment that he would go and play with his grenades was added in dubbing. When the Doctor’s party reached the base of the chimney, Vastra asked, “The chimney?” “The chimney!” agreed the Doctor as he confirmed the poisoned air plan.

After Ada speculated if her father had seen blackness in her heart, she originally added, “Perhaps that is why, in his drunken rage, he marked me! Like Cain! As ye sow, so must ye reap”; here she referred to the first man to commit murder by slaying his brother in the book of Genesis who was then marked by God, and also the Apostle Paul’s Epistle to the Galatians,



chapter 6, verse 7. Later when the Doctor told Ada that he needed her to tell him something, she originally replied, “I will help if I can.”

After Mrs Gillyflower told the Doctor that Mr Sweet gave her his ‘nectar’, she originally added, “It has taken some time to harvest but now I have enough for my purpose.” Revealing that Ada had been experimented on by her mother, the Doctor explained, “I had a long time to study Ada’s face, Clara. While she was caring for me... chemical burns.”

When Mrs Gillyflower dragged Ada into the dipping vat room at gunpoint, she originally explained, “Mr Sweet and I still have an ace in our hand!” and told the pilgrims, “You have served me well. Now, all of you, take your places. Prepare for the apocalypse!” In the closing scene, after Angie described the Doctor as Clara’s boyfriend, Artie originally added, “We see you sometimes, sneaking away with him.”

A caption establishing the setting of ‘Yorkshire 1893’ was added to the opening scenes, and the Doctor’s recollection of events leading up to his incarceration was presented in the manner of an early, flickering film. ■

Above:

Welcome to Amos’ morgue.

Publicity

► In April, Diana Rigg undertook various press interviews at a London hotel promoting the episode's broadcast; she was interviewed by Sophie Raworth for an item on BBC One's *The Andrew Marr Show* broadcast on Sunday 28 April 2013 and previewing the Doctor's confrontation with his mad opponent. Monday 29 April saw a 20" video of Commander Strax ordering viewers to subscribe to the BBC's *Doctor Who* YouTube channel – recorded when Dan Starkey attended the *Doctor Who* Experience as Strax on Wednesday 3 April.

► On Tuesday 30 April, *Radio Times* promoted *The Crimson Horror* when

Diana Rigg was the subject of the Andrew Duncan interview. The episode was the magazine's *Pick of the Day*, with Mark Braxton describing it as 'full of gothic grandeur and an embarrassment of grotesque riches'. The programme billing was accompanied by a picture of the Doctor and Clara visiting Sweetville.

► The Doctor and Clara's arrival in the TARDIS formed the first 32" preview clip – *Brave heart, Clara!* – on Wednesday 1 May, followed by 32" of *Attack of the Supermodels!* on Thursday 2, and then a 45" video of *Matt Smith and Dan Starkey introduce The Crimson Horror* on Friday 3.

Right:

Mrs Gillyflower prepares for an organ recital.



Broadcast

► Scheduled at 6.30pm on Saturday 4 May, *Doctor Who* ran against ITV's *You've Been Framed!: Top 100 Weddings*. Following the broadcast, the BBC website released the 4'15" video *Behind the Scenes of Doctor Who: The Crimson Horror* with comments from Mark Gatiss, Jenna-Louise Coleman, Michael Pickwood, Matt Smith, Danny Hargreaves, Saul Metzstein, Catrin Stewart and Neve McIntosh. BBC America issued *Doctor Who Inside*

Look videos Steven Moffat on *The Crimson Horror* (33") on Sunday 5 May and *Strax, Jenny & Vastra* (1'27") with Matt Smith on Monday 6 May.

► Having drawn upon the popular culture and history that he loved, Mark Gatiss was delighted with the finished programme, telling the BBC website: "The episode itself is absolutely barking mad!"

Above:
The Doctor discovers a Crimson Horror.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Crimson Horror	Saturday 4 May 2013	6.30pm-7.15pm	BBC One	44'39"	6.47M (16th)	85

Merchandise

Right:

Behind the scenes on the DVD extras.

The *Crimson Horror* was released on DVD and Blu-ray by 2|entertain as part of *Doctor Who Series 7: Part 2* in May 2013. The episode was later included on 2|entertain's *Doctor Who: The Complete Seventh Series* DVD and Blu-ray set in October 2013 with a reissue in August 2014. Included in the box set was an audio commentary with Catrin Stewart, Neve McIntosh and Dan Starkey for *The Crimson Horror* and a 4'16" featurette about the episode: *Behind the Scenes: The Crimson Horror*.

In September 2013, elements of Murray Gold's music from the episode were released on Silva Screen's *Doctor Who Series 7* CD soundtrack. The tracks were: *Crimson Horror*, *Sweetville* and *Thomas Thomas*.

Below:

Character Options' Micro-figure Display Brix set, including the red-faced Doctor.

In September 2014, Character Options' Character Building Micro-figure Display Brix sets included several very limited figures, one of which was the Eleventh Doctor with a red face from *The Crimson Horror*. ■



Cast and credits

CAST

Matt Smith The Doctor
and
Jenna-Louise Coleman Clara
with
Dame Diana Rigg Mrs Gillyflower
Rachael Stirling Ada
Catrin Stewart Jenny
Neve McIntosh Madame Vastra
Dan Starkey Strax
Eve De Leon Allen Angie
Kassius Carey Johnson Artie
Brendan Patricks Edmund & Mr Thursday
Graham Turner Amos
Olivia Vinall Effie
Michelle Tate Abigail
Jack Oliver Hudson Urchin Boy

UNCREDITED

Blod Jones Stand-in/Double for Mrs Gillyflower
Christine Paterson Organ playing double for Mrs Gillyflower
Natie Marie Davies, Nicole Crees, Emily Hodge, Amanda Mulford, Harriet Young, Anna Treasure, Lisa Jones, Edward James, Christian Pegley, Kade Mconville, Paul Bailey, Daniel Palmer, Warren Pegley, Adam Dabbs, Ian Hoyle Workers
Brya Waterford, Tiffany Smith, Marley Hamilton, Rebecca Van-Stein, Olivia Alessandra Female Pilgrims
Andrew Cross ... Double for Edmund & Mr Thursday
Simon Carew, James Hill, Faye Johnson, Harry Burt, Sean Oakes, Rhys Edwards, Craig Walkey, Florent Bahuaud, Kally Davies, Marley Hamilton, Emily Humpphries .. Pilgrims
Caroline Harrison, Katie Powles, Katherine Gray, Mandy Floodpage, Hannah Floodpage, Kathy Saxondale, Jane Waters, Helen Evans, Melody Brain, Nicola Cope, Helena Dennis,



Bethan Williams, Miriam Pippard, Angharad Baxter, Elizabeth Haworth, Den Edginton, Ben Templar, Charlie Elliot, Jonathan Charles, Harry Damsell, Graham Smith, Peter Hanks, Geoff Scott, Nigel Mably, Richard Powell, Keith Ruby, Tim Beech, John Britton, Aled Hughes, David Harries

..... Congregation/People in Waiting Room

Mike Wendell, Anna Treasure, Gerald Bowman, Philip Gould, Richard Husband, Caroline Smith Passers-by
Mike Pike Hansom Cab Driver
Travis Weeks, Harry Lewis, Ellie Pirie

..... Urchin Children

Rob Judd Handsome Male Pilgrim
Lewis Fackerell plus 6 unknown female and 5 unknown male Dippers

Tim Reid, Maggie Baiton Gawpers

Steven Eynon, Johnathan Hendry ... Policemen

Mandie Garrigan Screaming Woman

Ian Hoyle Comforting Man

Elena Allsopp Dead Crimson Woman

Andrew Jay Bell Jar Husband

Above:

A soggy location shoot.



Above:
Dinner time!

Marina Baibara..... Bell Jar Wife
Matt Humphries..... Double for The Doctor
Charlotte Patterson..... Double for Clara
Mitchell Harper..... Handsome Bell Jar Man
Dan Euston..... Stunt Pilgrim
Marley Hamilton, Emily Humphries, Brya Waterford, Oliver Park, Rhys Edwards, Florent Bahuaud..... New Pilgrims
Stephanie Carey..... Stunt Double for Mrs Gillyflower

CREDITS

Written by Mark Gatiss
 Produced by Marcus Wilson
 [uncredited: Denise Paul]
 Directed by Saul Metzstein
 Stunt Coordinator: Crispin Layfield
 Stunt Performers: Stephanie Carey, Daniel Euston
 First Assistant Director: Nick Brown
 [uncredited: Grantly Butters, Lloyd Elis]
 Second Assistant Director: Heddi-Joy Taylor-Welch
 [uncredited: Harry Bunch]
 Third Assistant Director: Delmi Thomas
 [uncredited: Danielle Richards]
 Assistant Director: Danielle Richards
 [uncredited: Gareth Jones, Louisa Cavell, Chiara Carbonara, Charlotte Lailey de Ville, Gareth Webb, James Hill]

Location Manager: Iwan Roberts
 Unit Manager: Monty Till
 Location Assistant: Iestyn Hampson-Jones
 Production Managers: Phillipa Cole, Claire Hildred
 Production Coordinator: Gabriella Ricci
 [uncredited: Claire Hildred]
 Production Secretary: Sandra Cosfeld
 Production Assistants: Rachel Vipond, Samantha Price
 Assistant Accountants: Rhys Evans, Justine Wooff
 Assistant Script Editor: John Phillips
 Script Supervisor: Steve Walker
 [uncredited: Rory Herbert, Susannah Binding]
 Camera Operator: Joe Russell
 [uncredited: Paddy Blake, Richard Stoddard]
 Focus Puller: James Scott, Julius Ogden
 [uncredited: Chris Walmsley, Robin Horn, Mary Kyte, Trevor Speed, Duncan Fowlie, Chris Samworth, Chris Williams]
 Grip: Garry Norman
 [uncredited: James Holloway, Clive Baldwin]
 Camera Assistants: Meg de Koning, Sam Smithard, Evelina Norgren [uncredited: Cai Thompson, Sarah Jones, Nel Price, James Brown, Matt Lepper, Laurence Watson, Kriss Dallimore]
 Assistant Grip: Owen Charnley
 [uncredited: Sam Reeves, Ben Moseley]
 Sound Maintenance Engineers: Ross Adams, Chris Goding [uncredited: Chris Hughes, Abdul Amoud, Laura Coates, Glyn Hamer]
 Gaffer: Mark Hutchings
 Best Boy: Stephen Slocombe
 [uncredited: Ian Jewels]
 Electricians: Bob Milton, Gafin Riley, Gareth Sheldon
 Supervising Art Director: Paul Spriggs
 Set Decorator: Adrian Anscombe
 Production Buyers: Adrian Greenwood, Holly Thurman
 Art Director: Amy Pickwoad, Joelle Rumbelow
 Standby Art Director: Nandie Narishkin
 Assistant Art Director: Richard Hardy
 Art Department Coordinator: Donna Shakesheff
 Prop Master: Paul Smith
 Prop Chargehand: Ian Griffin

Set Dresser: Jayne Davies
 Propand: Austin J Curtis
 Standby Props: Garry Dawson, Helen Atherton
 Dressing Props: Mike Elkins, Paul Barnett, Rob Brandon
 Graphic Designer: Chris Lees
 Graphic Artist: Christina Tom
 Storyboard Artist: Andrew Wildman
 Petty Cash Buyer: Florence Tasker
 Standby Carpenter: Will Pope
 Standby Rigger: Bryan Griffiths
 Practical Electrician: Christian Davies
 Props Makers: Penny Howarth, Alan Hardy
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Scenic Artist: John Pinkerton
 Assistant Costume Designer: Fraser Purfit
 Costume Supervisor: Carly Griffith
 Costume Assistants: Katarina Cappellazzi, Gemma Evans [uncredited: Florence Chow, Cathy Polydorou, Charlie Mitchell]
 Make-Up Artists: Sara Angharad, Vivienne Simpson, Allison Sing [uncredited: Elin Rhiannon, Julie Fox Pritchard, Pam Mullins, Cathy Davies, Meinir Jones-Lewis, Jane Beard, Katie Lee, Helen Tucker]
 Casting Associate: Alice Purser
 Assistant Editor: Becky Trotman
 VFX Editor: Joel Skinner
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Graphics: Peter Anderson Studio
 Additional Visual Effects: BBC Wales Visual Effects
 Online Editor: Geraint Pari Huws
 Colourist: Mick Vincent
 With thanks to The BBC National Orchestra of Wales
 Conducted and Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG

Production Executive: Julie Scott
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Llŷr Humphryes
 [uncredited: Gareth Meirion Thomas]
 Costume Designer: Howard Burden
 Make-Up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Matthew Cannings
 Production Designer: Michael Pickwood
 Director of Photography: Stephan Pehrsson
 [uncredited: Neville Kidd]
 Script Producer: Denise Paul
 Line Producer: Diana Barton
 [uncredited: Phillipa Cole]
 Executive Producers: Steven Moffat, Caroline Skinner
 BBC Cymru Wales
bbc.co.uk/doctorwho
 © BBC 2013

Below:
 Setting up
 a shot.



Profile

DIANA RIGG

Mrs Gillyflower

Although born 20 July 1938 in Doncaster, Yorkshire, Enid Diana Elizabeth Rigg's early upbringing was in colonial India, where father Louis was a railway engineer. After the difficult birth of son Hugh, Diana's mother Beryl (née Helliwell) insisted on briefly returning to England to have her second child. Leaving India at seven, Diana boarded at Great Missenden School, Buckinghamshire. Once her parents finally returned to Menston, Yorkshire in 1947, she attended Fulneck Girls' School, Pudsey.

Graduating from RADA in 1957, after four months spent modelling she became ASM at Chesterfield Rep and appeared in *The Passing of the Third Floor Back* (1958). In a summer season with York Rep at Scarborough she earned £7 10s a week in plays such as *The Caucasian Chalk Circle* (1958).

She joined the Royal Shakespeare Company at Stratford and London's Aldwych from 1959. After over a year as nameless wenches, playing a sprite in *Ondine* brought her TV début when televised by the BBC on 11 April 1961. She went on to play Bianca in *The Taming of the Shrew* (1961), Helena in *A Midsummer Night's Dream* (1962/3), Lady Macduff in *Macbeth* (1962), Cordelia in *King*

Lear (1962-4) and Adriana in *The Comedy of Errors* (1962-4; televised 1 January 1964).

Leaving the RSC, playing opposite Harry H Corbett in *Armchair Theatre* entry *The Hot House* (aired 13 December 1964) garnered a *TV Times* cover and huge ratings. The following Monday she was announced as John Steed's new karate-kicking partner Mrs Emma Peel in action series *The Avengers*.

Shown in the UK from October 1965, and later on American networks, *The Avengers* made her a worldwide TV star. Nominated for an Emmy for *The Avengers* she quit in 1967 to be a Bond girl, as Countess Tracy in *On Her Majesty's Secret Service* (1969).

She rejoined her RSC colleagues to reprise Helena in a film version of *A Midsummer Night's Dream* (1969) and was Portia in *Julius Caesar* (1970). Further movies included costume spy spoof *The Assassination Bureau* (1969), drama in *The Hospital* (1971), camp horror *Theatre of Blood* (1973), and TV movie *In This House of Brede* (1975).

Rigg returned to theatre, appearing in *Abelard and Heloise* (1970/1, Wyndham's and Broadway), the National Theatre's *Tis Pity She's a Whore* (1972), *Macbeth* (1972/3), Tom Stoppard's *Jumpers* (1972) and *Pygmalion* (1973/4, Albery Theatre). Her US sitcom *Diana* (1973) was cancelled after 15 episodes but she found other comedy outlets, guesting in 1975's *Morecambe and Wise Christmas Show* and fronting BBC2 sketch show *Three Piece Suite* (1977).

As the 1980s began, lighter big-screen fare included *The Great Muppet Caper* (1981), Agatha Christie's *Evil Under the Sun* (1982) plus children's TV film *The Worst Witch* (1986). More serious TV work included *The Serpent Son* (1979), Yorkshire's adaptation of *Hedda Gabler* (1981), Ibsen's *Little Eyolf* (1982), *King Lear* (1983) and Dickens' *Bleak House* (1985). She won a Best Actress BAFTA for *Mother Love* (1989) and an Emmy as Mrs Danvers in *Rebecca* (1997).



Left: Diana Rigg in *Bleak House* in 1984.

The 1990s brought tragedienne stage roles. Her *Medea* (1992-4, Almeida/Wyndham's and Broadway) won an *Evening Standard* Theatre Award and a Tony. She starred in *Mother Courage and Her Children* (1994/5, National Theatre), *Who's Afraid of Virginia Woolf* (1996/7, Almeida), and won an Olivier Award as *Phedre* (1998, Almeida/Albery). Later theatre included *The Cherry Orchard* (2008) and *Hay Fever* (2009), both at the Chichester Festival.

She hosted American PBS showcase *Mystery!* for over a decade, spawning co-produced US/UK costume detective series *The Mrs Bradley Mysteries* (1998-2000).

Post-2000 TV included Ricky Gervais' *Extras* (2006), *You, Me and the Apocalypse* (2015), *Professor Branestawm Returns* (2015), *Victoria* (2017) and as Olenna Tyrell in *Game of Thrones* (2013-17).

Married to Israeli painter Menachem Gueffen from 1973-6, Rigg wed second husband, millionaire Scots Laird Archie Stirling, in 1982 before divorcing in 1990. Their daughter Rachael Stirling, born 1977, became an actress. They starred together in *The Crimson Horror*. The pair had previously played older and younger versions of the same character in US biblical TV movie *In the Beginning* (2000) and also appeared in comedy *Detectorists* (2015/2017).

Rigg was made a CBE in 1988 and a Dame in 1994. ■



NIGHTMARE IN SILVER

► STORY 238

The Doctor takes Clara, Angie and Artie to Hedgewick's World of Wonders. The planet has been abandoned, but they stay to investigate strange insect creatures that are roaming the park and converting lifeforms into the latest generation of Cybermen.



Introduction

The first story that the renowned writer Neil Gaiman delivered for *Doctor Who* was groundbreaking. In *The Doctor's Wife* [2011 – see Volume 67], almost 48 years after the programme began, we finally got to find out what made the TARDIS tick. The Doctor's time machine became a woman and he got the chance to have a proper chat with her.

By comparison, *Nightmare in Silver* might not appear to be as momentous. You could argue, however, that it provided the final word on the Cybermen. Centuries in the future, we got a glimpse of what might ultimately become of the Cyber race. They had changed into something quite different from how they were originally conceived. Like *Star Trek*'s own version of technologically augmented people – the Borg – these Cybermen had a 'hive mind', sharing their experiences, and they could use this knowledge to adapt and become invincible to their enemies.

Somewhere along the way, this process reversed the most basic premise on which the Cybermen were built – that they have no emotions. The Cyber-Planner evidently took great delight at the prospect of assimilating the Doctor. Perhaps overcoming this shortcoming is what allowed the Cybermen to do so well. The great irony of the Cybermen is that while they eliminated the perceived weakness of having feelings, their story has always been one of a struggle for survival. But in this far-flung future they have been thriving. One of the characters explained how an entire galaxy – and “a billion

trillion people” – had to be destroyed to stop the Cybermen.

It's informative to note that this apocalypse – where someone had to “press the button” to make it happen – is a lot like the Doctor's experience on the last day of the Time War – which was dramatised later that year in *The Day of the Doctor* [2013 – see Volume 75]. We were being asked to accept that the Cybermen presented a threat almost equal to that posed by the Daleks. And if the Cyber-Planner could have assimilated the Doctor's understanding of time travel then they might have rivalled the Daleks.

The Cybermen may always have been best when they've been a deadly force, but there are other ways they have made their mark. Rather than trying to outgun the Daleks, the Cybermen are at their scariest when they don't seem that far removed from ourselves. When, rather than being impossibly advanced, they are a scary prospect of our own tomorrow. ■

Right:

The Cybermen make their entrance.



'THE CYBER-PLANNER TOOK GREAT
DELIGHT AT THE PROSPECT OF
ASSIMILATING THE DOCTOR.'

STORY

Clara has persuaded the Doctor to take the two children she looks after, Artie and Angie, on a trip in the TARDIS. He takes them to Hedgewick's World, a vast amusement park, landing in an area that resembles the Moon's surface. [1] A man called Webley emerges from a rock, then he hides as a platoon of soldiers runs in. The Doctor uses his psychic paper to make the Captain believe he is a proconsul and they leave.

Webley takes the Doctor and his companions to his World of Wonders, a waxworks museum, where he has set up the shell of a Cyberman at a chessboard. [2] Artie moves a piece – and the Cyberman moves one. It turns out the Cyberman is being operated by a man called Porridge. The Doctor is intrigued by some small metal insects scurrying across the floor.

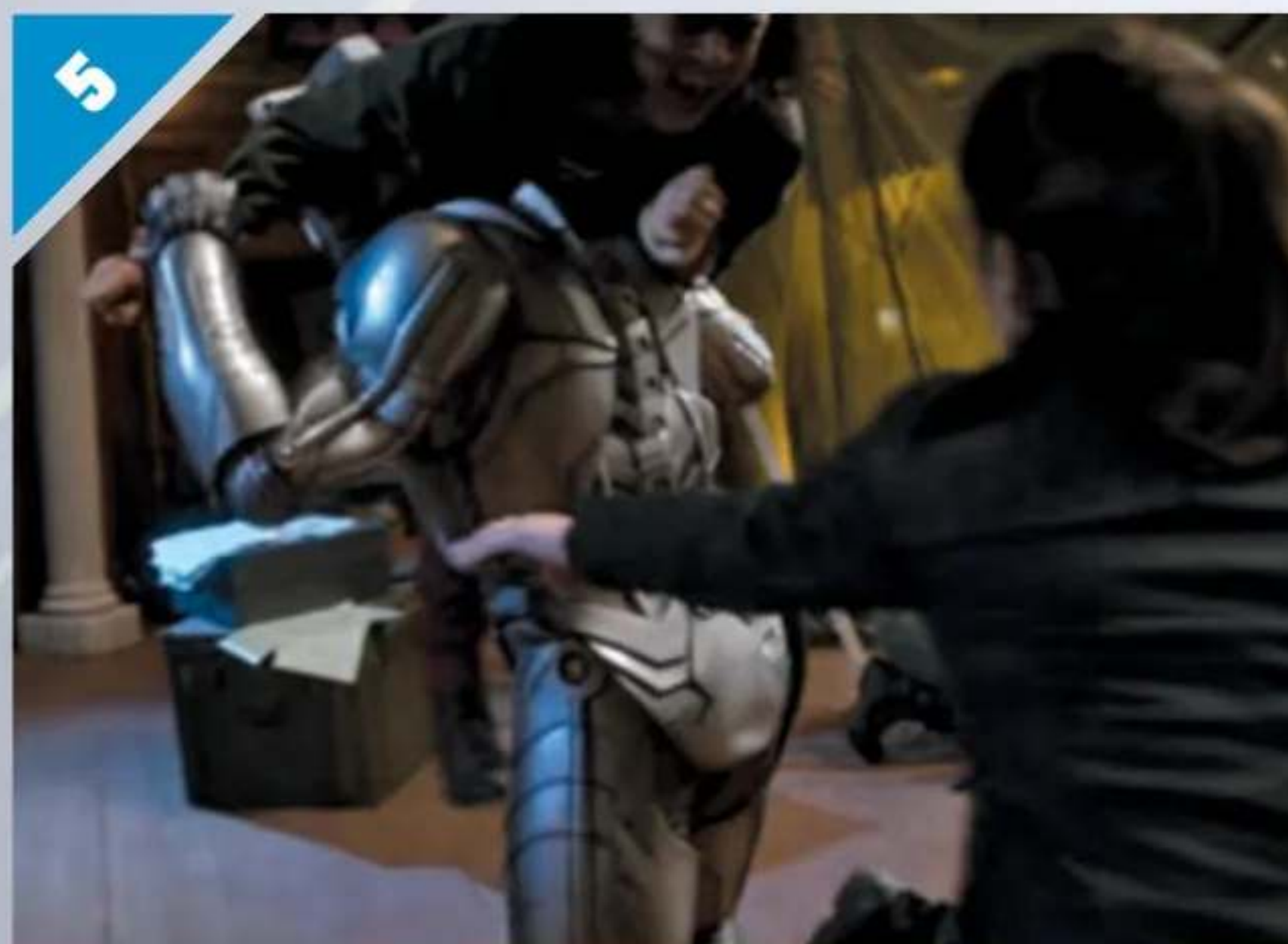
Webley shows his guests an exhibit of Emperor Kendrick, then Artie and Angie settle down to sleep in the museum. Alone with the chess-playing Cyberman, Webley is surprised when it grabs him and metal insects swarm out of its eyes. [3]

Porridge shows the Doctor and Clara around the park. He explains that the planet was trashed in the Cyber wars and shows Clara the blank space in the sky where the Tiberion spiral galaxy used to be. [4]

Angie is bored and wanders into the barracks where the soldiers are based. In the museum, Artie is grabbed by a Cyberman.

The Doctor and Clara enter the barracks – and then a Cyberman bursts in. It moves in a blur and snatches Angie. [5] The Doctor puts Clara in charge of the soldiers while he goes to find Artie.

The Cyberman takes Angie to the museum. She sees Artie and Webley, who has been partially Cyber-converted.





Clara tells the soldiers to move to the theme park castle as it will be easier to defend. Porridge goes with them.

The Doctor enters the museum, finding one of the insects – a Cybermite. He then sees Artie and Angie, both in a trance. Webley hails the Doctor as the “saviour of the Cybermen”! [6]

As they reach the castle, the Captain tells Clara that if the Empire was alerted to the presence of Cybermen, she would be ordered to blow up the planet. [7]

Webley explains that the Cyber-Planners built a ‘Valkyrie’ to save critically damaged Cybermen. They have been using people from the amusement park as spare parts. Now they intend to use the Doctor’s brain to build a new Cyber-Planner. The Cybermites begin to convert him. The Doctor proposes they play chess for control of his brain. [8]

The Captain knows that Porridge is, in fact, the absconded Emperor. She attempts to activate a bomb to implode the planet, but is shot by a Cyberman

outside the castle. As it tries to enter, Clara blasts it with an anti-Cyber gun. [9]

The Doctor arrives at the castle, with Artie, Angie and Webley under his control, and resumes his chess game in the throne room.

An army of Cybermen emerges from tombs hidden on the planet. [10]

The Doctor releases Artie and Angie from the Cyber-Planner’s control. Then he claims that he can win the chess game in three moves. The Cyber-Planner demands to know how, and devotes the brains of all the Cybermen to solving the problem. [11] Porridge then activates the bomb – which means that he will be located by the Imperial Flagship.

The Doctor, Clara, Artie, Angie and Porridge are teleported to the Imperial Flagship and the planet explodes. Porridge proposes to Clara but she turns him down.

The Doctor returns Artie, Angie and Clara to Earth – and Porridge sets off for home. [12]

Pre-production

Above:

The Doctor greets the partially Cyber-converted Webley on Hedgewick's World of Wonders.

I know you've said you're too busy to write another *Doctor Who* episode, but... would you like to make the Cybermen scary?" asked lead writer Steven Moffat in an email to acclaimed fantasy novelist Neil Gaiman in September 2011. A few months earlier, BBC One and BBC America had aired *The Doctor's Wife* [2011 – see Volume 67], Gaiman's first contribution to the series which he had followed since his childhood in England. Now based in Massachusetts, the writer was very busy with other projects and had initially

indicated to Moffat that he would not have time to devise a second storyline for the show – but the hook that he could write for the Cybermen which had first appeared in *Doctor Who* in the 1966 adventure *The Tenth Planet* [1966 – see Volume 8] snared his imagination. "I was terrified as a kid by Cybermen. They scared me in a way that the Daleks hadn't," he told the BBC website.

Although he loved *Doctor Who*, Gaiman was originally reticent to embark on another script; it had been a new experience for him and it had taken

numerous drafts and many months to get *The Doctor's Wife* right, but he had been pleased by the positive reception to the finished programme. With his friend Steve Manfred, he discussed various ideas for a new story, one of which they initially liked but rapidly dropped was set in the Great Cyrrhenic Empire as referred to in *The Ribos Operation* [1978 – see Volume 28].

Upgrading the Cybermen

The reinvention of the Cybermen was to be a core element of the new story. Ever since 1967, the Cybermen had been redesigned for most of their subsequent appearances, something which Steven Moffat – who also loved the Cybermen from his childhood viewing of the series – compared to a new uniform for each of their new military campaigns. The general design of the Cybermen since their parallel universe incarnation had been developed in *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] had been fairly consistent, and Moffat now felt that it was time for another change following their last appearance in *Closing Time* [2011 – see Volume 69].

Born in 1960, Neil Gaiman keenly remembered watching the Cyberman story *The Moonbase* [1967 – see Volume 9]. Recalling the scenes of the Cybermen kidnapping crewmen from the Moonbase sick bay,

Gaiman wanted to get that kind of creepiness back into his new story. In terms of the development of the Cybermen, Gaiman postulated that the Cybus Cybermen created on the parallel Earth had been flung into time and space at the end of *The Next Doctor* [2008 – see Volume 60] and had encountered the Mondasian/Telosian Cybermen from this universe as introduced in *The Tenth Planet* and from there had been cross-breeding and interchanging technology. He also reasoned that technology in the modern world – such as his mobile phone – was continually

updating and changing shape and functionality every few years; Moffat suggested that if a Cyberman was ever damaged, it would devise a workaround and transmit this upgrade to other units. Gaiman addressed the concern of recent years that the ‘steam-punk’ Cybermen had been slow-moving and very loud,

making it unlikely that they could stealthily creep up on their victims; he wanted to make the Cybermen dangerous and difficult to defeat.

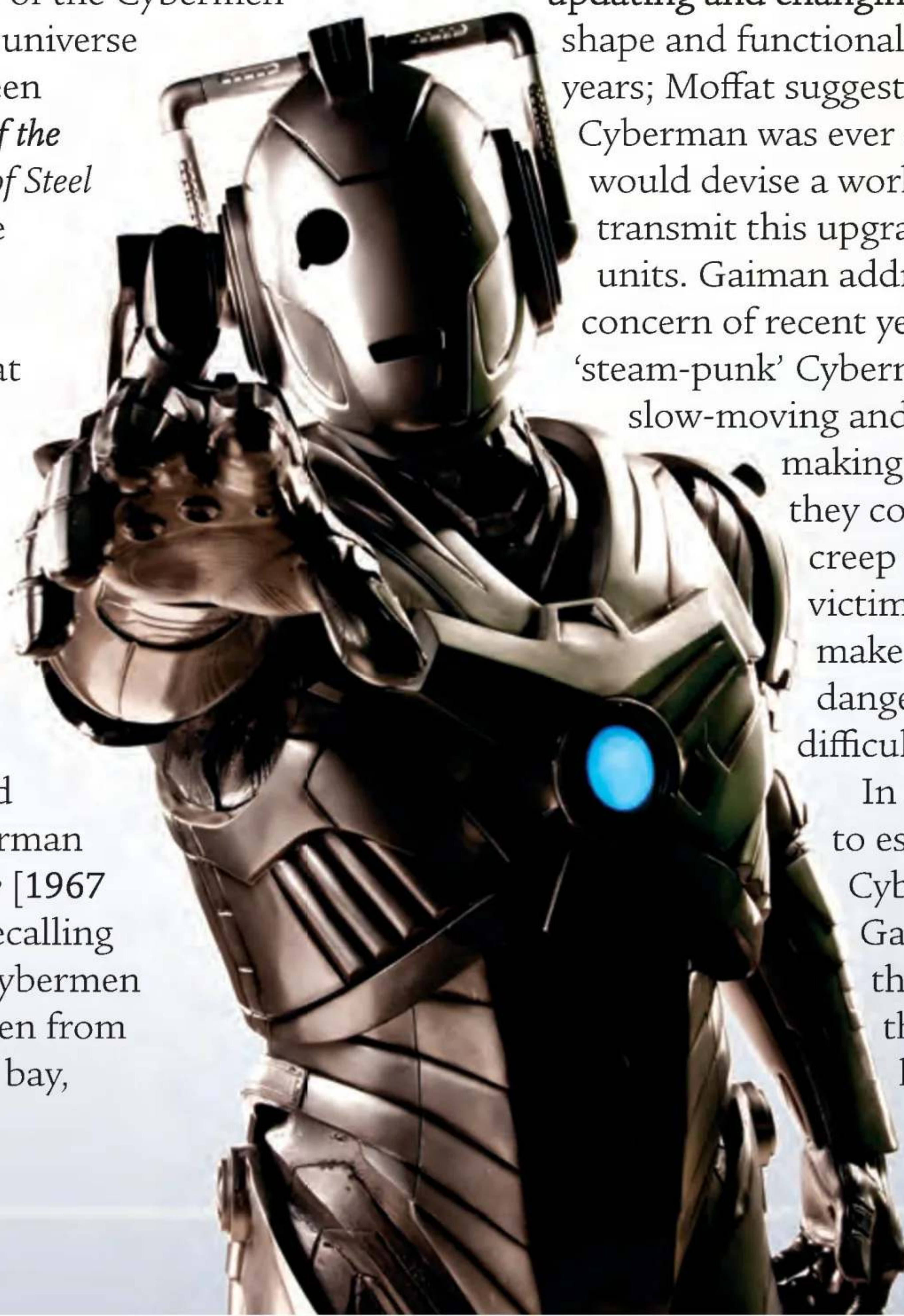
In another change to established Cyber-technology, Gaiman recalled the Cybermats, the rodent-like creatures

Connections: The Turk

▶ The idea of the Cyberman suit playing chess was derived from an automaton chess player known as ‘the Turk’. Constructed in 1770 by Wolfgang von Kempelen to impress the Empress Maria Theresa of Austria, it was exhibited around the world and finally exposed as a hoax in the 1800s – the game against an opponent was actually conducted by a chess master hidden inside the desk on which the chess board was placed.

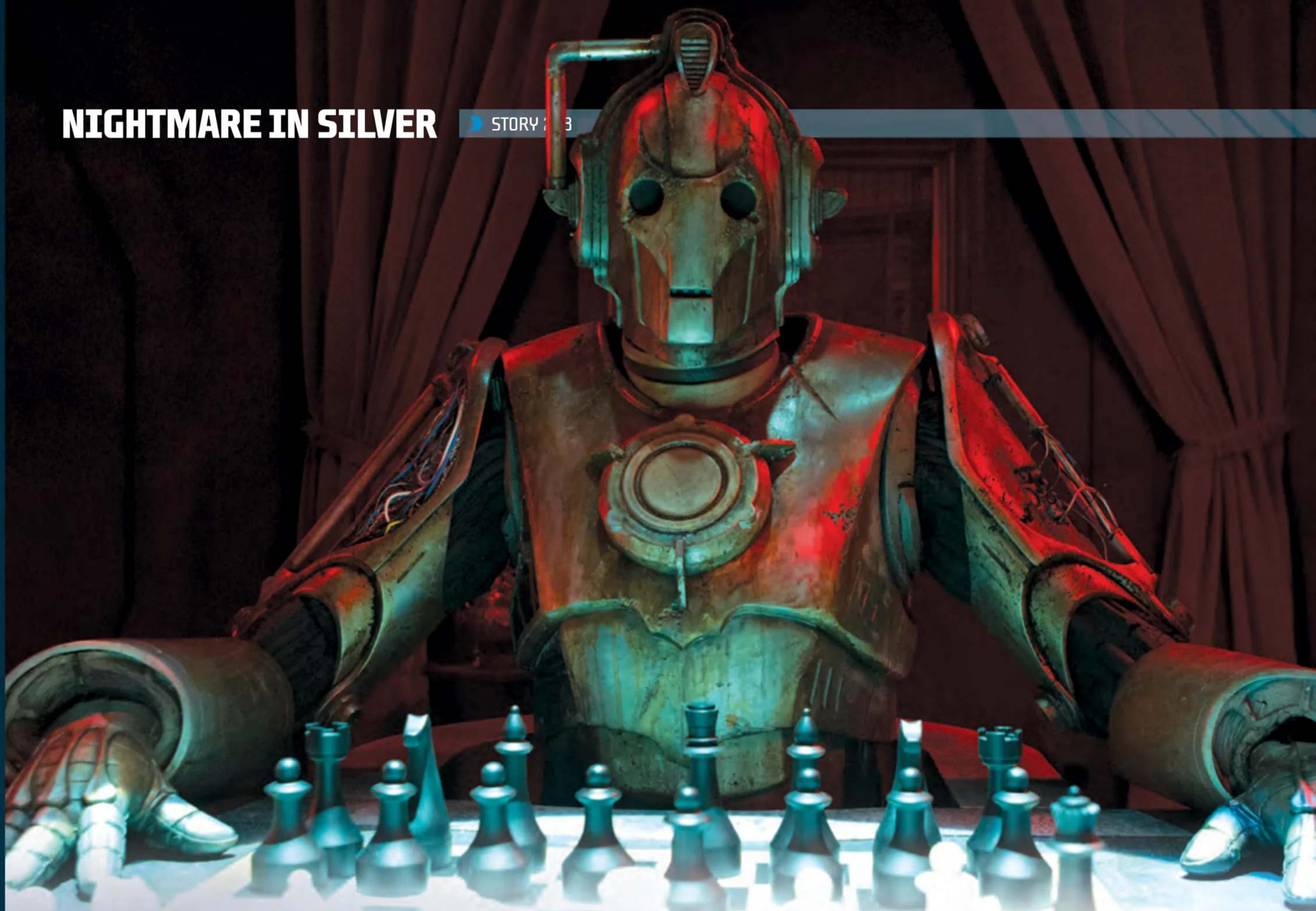


Left:
The Cybermen have been upgraded.



NIGHTMARE IN SILVER

STORY 13



Above:
Anyone for a
game of chess?

used by the Cybermen in various stories since *The Tomb of the Cybermen* [1967 – see Volume 10]. Noting that the design of these was originally based on silverfish, the writer came up with the idea of Cybermites which would be even smaller and effectively help transform their victims into Cybermen. Gaiman also wanted to reintroduce the idea of a Cyber-Planner, a device first glimpsed in *The Wheel in Space* [1968 – see Volume 12] and seen again in *The Invasion* [1968 – see Volume 13] which devised the strategy for the Cybermen.

Gaiman also emailed Steven Moffat to say that it was odd that the series had never featured good and evil aspects of the Doctor arguing with each other inside the Doctor's head. He believed that an effective way to demonstrate this was via a chess match, and was further inspired by the story of the Turk, an automaton created in the eighteenth century which could

supposedly beat any opponent at chess – but was actually a hoax, being operated by a hidden chess master. Wanting to incorporate a chess element to demonstrate strategy, Gaiman opted to build part of his story around the Doctor playing a Cyber-Planner at this game, having established that this theme was not planned for any other stories – the Doctor's last chess match having been in *The Wedding of River Song* [2011 – see Volume 70].

Another influence on Neil Gaiman's story was the concept of 'Bukimi no Tani Genshō' (translated in 1978 as 'uncanny valley') postulated in 1970 by robotics professor Masahiro Mori; this was an idea about the manner in which the degree of an object's resemblance to a human being affected the emotional response to it, and that robots which looked too much like humans would effect a sense of unease.

In terms of a setting for the Cybermen revamp, Gaiman considered a 1950s-style fairground and envisaged scenes of millions of Cybermen emerging from the sea and advancing up the shingle of the beach... until the production team indicated that this would not be possible on *Doctor Who*'s budget. Nevertheless, he was becoming side-tracked into developing a fun storyline in which the Cybermen would appear, and would attack a small group of people at a remote outpost. In contrast to the very emotive tone of *The Doctor's Wife*, Gaiman now aimed for something very different in style – a fast-moving and scary thriller. “I want to send kids behind the sofa. It’s what *Doctor Who* is meant to do,” he told *Doctor Who Magazine*.

Alien freak show

Gaiman started writing during December 2011. Originally referred to as *The Last of the Cybermen*, Gaiman's early storylines in 2012 featured the character of Beryl, the ‘Mary Poppins’-style Victorian governess, as the Doctor's companion, prior to the character's redevelopment into Clara; her charges were initially known as Godfrey and Charlotte. Moffat then sent him his audition script featuring Clara. In its very early stages under the title *Silver Ghosts*, the story was to have revolved around the alien freak show of Webley's Impresario; consequently one of Beryl's behaviours was her reaction to the freak show, while another was persuading Porridge to accept his responsibilities as Emperor. The Cybermen's tomb was hidden in a pocket dimension which could be accessed via certain portals hidden across the amusement park. Gaiman started to draft out the story and was

partway through when – on a plane flight on Sunday 15 January 2012 – he left his MacBook behind. However, within a few weeks, it had been decided to revise the plans for the new companion... although by now Gaiman was busy on other projects. The writer returned to his draft script following the casting of Jenna-Louise Coleman in March, and was sent test videos of the new revised companion, Clara.

A further element of the story – now entitled *A Nightmare in Silver* – was fuelled by the third birthday party of the creative funding website Kickstarter on Friday 27 April. People were dancing while a band played on stage amid silver balloons, and Gaiman considered, “What if a Cyberman entered right now, like one of those silver balloons, when you have a bunch of people dancing?” This formed the basis for the bullet-time sequence as the Cybermen attacked the platoon – the army unit which had replaced the aliens in the freak show – with impossible speed.

“The only problem with my original plot was that I had no idea what I was doing with the Doctor. I knew what I was doing for everyone else in the story but I really didn't have anything for the Doctor to do, except he was going to play chess, which isn't really interesting,” Gaiman explained to the BBC website. Impressed with Matt Smith's performance as the Doctor, Gaiman was keen to stretch the actor and write non-Doctor dialogue for him; consequently, he developed the idea of a Doctor dominated by a Cyber-Planner battling with himself for control of his own mind, and consequently allowing Smith the chance to play a villain – an evil form of the Doctor. Gaiman immediately

Connections: Bad move

▶ When playing the Cyberman at chess, Artie allows himself to move into Fool's Mate, with two moves from each player allowing the black queen to place the white king in checkmate as quickly as possible.



emailed Moffat asking, “Could I have half of his brain taken over and have him be the Cyber-Planner that he is playing his chess game with?” He was delighted when Moffat urged him, “Go for it!”

Gaiman’s writing really got underway in earnest in May. He found the writing process far simpler than the multiple drafts he had undertaken for *The Doctor’s Wife*. In particular, he delighted in writing again for the Doctor and using many of his favourite phrases such as “I’ll explain later” – heard in stories such as *Time-Flight* [1982 – see Volume 35] and *The Mark of the Rani* [1985 – see Volume 41] – and, “Don’t wander off,” as urged by the Doctor in stories such as *Kinda* [1982 – see Volume 34], *The Girl in the Fireplace* [2006 – see Volume 52] and *The Eleventh Hour* [2010 – see Volume 63]. As the relationship played out by Matt Smith and Jenna-Louise Coleman as the Doctor and Clara blossomed over the summer, Moffat urged Gaiman to make some of the dialogue between the Cyber-controlled Doctor and Clara even more flirty. He also liked the idea of the Cyberdoctor adopting previous personas of the Doctor, urging the use of catchphrases such as “fantastic!” and “allons-y!”

An initial draft was completed by the end of July, and the BBC production office had

Connections: A long story

► ‘Natty Longshoe’ is a reference to Pippi Longstocking, the English translation of *Pippi Långstrump*, a mischievous young girl appearing in various children’s stories by

Swedish author Astrid Lindgren from 1945 onwards.



responded with feedback by mid-August. Consequently, Gaiman then proceeded into his own second draft during August. On Sunday 2 September, Gaiman attended the Hugo Awards ceremony at Chicon 7, the 70th World Science Fiction Convention at the Hyatt Regency Hotel in Chicago. Back in May, *The Doctor’s Wife* had won the 2011 Ray Bradbury Award for Outstanding



Dramatic Presentation at the Nebula Awards, and now it was winning Best Dramatic Presentation (Short Form). In his acceptance speech, Gaiman revealed that he was developing a new storyline, commenting, “Only a fool or a mad man would try to do it again... so I’m on the third draft.”

An educational adventure

Draft 1 of *The Last Cyberman* – as the BBC referred to it, although Gaiman’s third draft – was dated Tuesday 11 September 2012 and opened in a graveyard at night where Clara was waiting for the Doctor and the TARDIS with Angie and her brother Godfrey; Clara explained to the Doctor that she thought an adventure would be good for the children, suggesting something educational at Pompeii or with Shakespeare or Queen Elizabeth, while Godfrey wanted to go to the Moon or meet crusaders or Aztecs; all these were specifically chosen to relate to previous stories such as *The Fires of Pompeii* [2008 – see Volume 57], *The Shakespeare Code* [2007 – see Volume 54],



The Moonbase [1967 – see Volume 9], *The Crusade* [1965 – see Volume 5] and *The Aztecs* [1964 – see Volume 2]. “No kids in the TARDIS,” insisted the Doctor, claiming that this was “rule number one”. Clara took the Doctor inside the TARDIS and insisted that compared to his age of “nine hundred and somethety-something” *all* his companions were children; eventually the Doctor was persuaded to give the children one “nice day out”. Inviting the children in, the Doctor produced a pirate treasure chest with hats for everyone and explained that they were going to Lampwick’s World (presumably named after the character who wanted to go to the cursed Pleasure Island where boys turned into donkeys in the 1940 Disney animation *Pinocchio*) with a golden ticket for four. While Godfrey perceptively commented that the TARDIS was bigger inside than out, Angie thought it was “a bit rubbish”. On arriving in the wrecked amusement park, the group first encountered the Captain and her platoon of athletic women who invited them to the platoon dance that evening. When Angie tried to take a photograph with her phone, the Doctor

confiscated it, saying that nothing more hi-tech than a screwdriver was allowed. Mr Webley then emerged from hiding and took them to see his chess-playing Cyberman which he called “Marvello”. There was a montage of the Doctor’s party enjoying the Space Zoomer and then a seaside roller coaster – during which Angie took her phone back from the Doctor. Godfrey said his prayers before going to sleep in the waxworks, while Angie was more vitriolic towards Clara (“Mum’s dead. The hag’s just somebody Dad pays to make sure we have someone around”) and wanted to go to the party with the adults. Alone in the Cyberman sanctum, the empty Cyber suit forced itself onto Webley, while in the barracks the troopers had formed a marine marching band. Having taken Angie from the barracks, the Cyberman took her to the chess room where there was a large silver capsule on the floor; Cybermites came from the wall and covered Angie until she too was encased in a similar capsule, and the Cyberman then used a laser light from its head on the chessboard to activate the transmat. The Captain explained to Clara that Natty Longshoe was a character from children’s stories and Natty Longshoe’s Island was named after her. Porridge was able to help them get over to the island in small boats, having had nothing to do but explore for two years. Transmatted by Cyber-Webley, the Doctor found himself in what he recognised was a tomb for broken Cybermen; they had been repaired by abducting one visitor in a hundred million. Porridge showed the troopers how to electrify the fence around the island where Missy was left on guard. This draft

Connections: Chosen few

▶ Webley explains how the Cyber-Planners built a Valkyrie to save damaged Cybermen; meaning ‘chooser of the slain’ in old Norse, the Valkyrie were female figures from Norse mythology who decided who lived and died in battle and who took their chosen to the afterlife of Valhalla.



Connections: Unwrapped

▶ The Doctor's description of Clara as "a mystery wrapped in an enigma squeezed into a skirt that's just a little bit too tight" is a reference to a BBC radio address made by Winston Churchill on 1 October 1939 in which he described Russia as

"a riddle, wrapped in a mystery, inside an enigma".



did not show any of the conflict between the Doctor and the Cyberdoctor in the Doctor's mind. When Clara signed for the trigger, the trooper – Brawns ('a huge woman') – looked at her signature and commented, "Brave. Naming yourself after her." When the Doctor used the golden ticket to neutralise the Cyberdoctor, he ordered Cyber-Webley to bring the two silver pods – temporal stasis capsules – containing the children with them.

Psycho, a speaking role at

this point, set out to use a pulsar on a lone Cyberman striding through the town on the island; when she died, this was sensed by her clone sister, Brains. Beauty was then bettered on another street and both she and Psycho started to transform into Cybermen. With one of his moves to take a chess piece, the Doctor forced the Cyberdoctor to restore Angie and Godfrey from the capsules before Cyber-Webley attacked the Doctor. After Porridge – the Emperor – dismissed the Doctor's party, the group found the TARDIS in a corridor aboard the spaceship. The Doctor told Angie that a lot could happen to her, and she could come back when she had finished college to become Queen of the Universe. At that moment, there was the noise of a TARDIS and an adult Angie walked down the corridor in a wedding dress; the adult winked at her younger self who was quickly pulled into the police box by the Doctor. There was also a final scene in the Cyberiad: 'a huge dark room filled with standing Cybermen. Most of them look like the modern Cybermen we've just been dealing with. But there are older designs in the space too... one Cyberman

is seated. The Oldest Cyberman... Its face reminiscent of the cloth Cybermen of *The Tenth Planet*... It talks, in an updated version of its *Sparkie's Magic Piano* [sic] voice: "The Cyberiad waits where they will never look for us... We shall find the things he cares for. We shall delete them, one by one. When the Doctor comes to be converted, he will do it of his own free will."

In Draft 2 – dated Friday 14 September – Godfrey had become Artie, the Doctor no longer confiscated Angie's phone, "Marvello" was now "the amazing Marvel" and the roller coaster had been omitted. The Captain was now named Alice Ferrin as she primed the bomb, and after her death Porridge picked up the device and commented, "I remember you. Your name made me laugh. Alice Ferrin Loveandwar..." After the arrival of the adult Angie, the next scene had the Doctor dropping his fellow travellers off back in the graveyard. In the Cyberiad closing scene, the Oldest Cyberman now commented, "Kill the Last Time Lord? No. He carries cybermind within him."

In Draft 3 – dated Friday 5 October – the travellers now glimpsed Webley before the arrival of the platoon, the Cyberman

Right:

The punishment platoon – Beauty and the Captain.





Above:
The new-look
Cyberman.

chess player no longer had a name, Angie no longer referred to Clara as a “hag”, there was no longer a marching band at the platoon’s party, Natty Longshoe’s Island became Natty Longshoe’s Funny Fort (which Porridge had the keys for), Missy (described as ‘a female Charles Hawtrey’) encountered the Cyberman hand at the electric fence but now ran to a guard hut before being overpowered, Brains still sensed Psycho’s demise but they were no longer clone-sisters, the Captain’s full name was dropped, and the adult Angie was omitted in favour of dialogue about Angie applying herself to her studies.

Stephen Woolfenden

In Draft 4 – dated Monday 22 October – the platoon was now a mix of men and women and Angie took photos of some of the well-built men. The Doctor now gave his age as “twelve hundred and somethety-something”, Angie and Artie were no longer encased in silver cylindrical

capsules, and Natty Longshoe’s Funny Fort became Natty Longshoe’s Comical Castle. Much of the conflict between the Doctor and the Cyberdoctor now took place in the Doctor’s head, originally described as being in black and white or very desaturated colour in the TARDIS control room which changed into the whiteness of the Cyberweb. Porridge no longer spoke Alice’s full name and the closing scene in the Cyberiad was omitted.

The Last Cyberman, was scheduled to be made as Block Ten of the 2012 production run and to be directed by a newcomer to *Doctor Who*, Stephen Woolfenden. Entering the film and television industry in the 1980s, Woolfenden had become a second unit director on complex fantasy movies including the *Harry Potter* films while as a director on television he had handled

Connections: Wonderous

▶ Webley describes his chess-playing Cyberman as the 699th Wonder of the Universe; the 700 wonders of the universe had been referred to by the Doctor in *Death to the Daleks* [1974 – see Volume 21] during which one of them – the Great City of the Exxilons – had been destroyed.



NIGHTMARE IN SILVER

STORY 238

episodes of the children's BBC series *The Mysti Show* and then the ITV series *Echo Beach* and *Trinity*. He had also enjoyed watching the Jon Pertwee era of *Doctor Who* while growing up and had very much admired the show since its return in 2005.

During pre-production, Gaiman took part in discussions over the redesign of the Cybermen with the Cardiff production team and pushed very much for something slimmer and sleeker, more akin to the Cybermen seen in *The Moonbase* with their very impassive blank faces.

'I'm really a bit nervous: the table read of my episode of *Doctor Who* is next week... the episode will be called [REDACTED] [REDACTED] [REDACTED] [REDACTED]. Only with letters instead of Ascii Blocks. Unless we change the title again before it's broadcast... it was originally called [REDACTED] [REDACTED] [REDACTED] [REDACTED],'

wrote Neil Gaiman in his online journal on Thursday 25 October. Attending the London Comic Con on Friday 26, both Matt Smith and executive producer Caroline Skinner enthused about Gaiman's forthcoming script; "It's got some old classics in it," hinted Skinner while Smith added that Gaiman was "going to do something brilliantly reinventive".

The readthrough draft of the script, issued on Tuesday 30 October, now

Connections: Cyberwar

References are made to the Cyber Wars as in dialogue from *Revenge of the Cybermen* [1975 - see Volume 23]. The Captain told Clara that

Cybermen had
been extinct for
a thousand years.



opened with the scene of the Doctor and Clara in the TARDIS arguing about the children and continued with the youngsters entering the ship; all the graveyard scenes were omitted. Webley no longer became encased by his chess-playing Cyberman. The amusement attraction was still referred to as Lampwick's World at this stage while most of the dialogue was



now in line with what would be used in the shooting script. Brawn was now omitted, Psycho became a non-speaking role, and Missy was no longer seen in the guard hut by the gates.

Halloween readthrough

At 7pm on Wednesday 31 October, Smith and Coleman joined the Halloween readthrough of *The Last Cyberman* in the conference room at the BBC's Roath Lock Studios in Cardiff. Smith was delighted with the script, telling the BBC website, "It's always great to have the old foes come back, but to have them reinvented and evolved just ever so slightly... and Cybermen who aren't as slow as they used to be, I think that makes them all the more terrifying." Having recorded *The Bells of Saint John* a few weeks earlier, Eve De Leon Allen and Kassius Carey Johnson were back as the Maitland children, Angie and Artie. Jason Watkins – whose television work included *Conviction*, *Funland*, *Five Days*, *Being Human* and *Dirk Gently* – was cast as Webley. Playing Porridge was Warwick Davis who had appeared in the *Star Wars* film *Return*



of the *Jedi*, starred in the movie *Willow* and also featured in the *Harry Potter* films, as well as appearing in the television series of *The Chronicles of Narnia* and starring in his own comedy *Life's Too Short*. "Not only was I going to be in *Doctor Who* – which had been an ambition for years and years – but to be in an episode by Gaiman and an episode that involved Cybermen – it was the jackpot. It's incredible," Davis told the BBC website, "I'm more excited to be doing it than my kids are."

The Captain was played by Tamzin Outhwaite who had found fame as Melanie Owen in *EastEnders* from 1998 to 2002, since when she had starred in series such as *Red Cap*, *Vital Signs*, *Hotel Babylon*, *The Fixer* and *Paradox*. Of the troopers, Eloise Joseph – playing Beauty – had been in *Mad Dogs* and *Skins*, with Will Merrick playing Brains. Calvin Dean – cast as Ha-Ha – had featured in the story *The Gift* (2009) in *The Sarah Jane Adventures*, and Zahra Ahmadi – playing Missy – had appeared in *EastEnders* and *Bellamy's People*. The main 'hero' Cyberman for the serial would be played by Aidan Cook, who had most recently appeared as the Crooked Man in *Hide* [2013 – see Volume 73] and was then

playing the Mummy in *The Rings of Akhaten* [2013 – see Volume 73]. At 10pm that night, Cardiff University English literature student Hannah Durham – dressed as a skeleton en route to a Halloween party – got into a taxi and discovered a readthrough script which had accidentally been left behind by one of the cast. Not a regular follower of the series, she commented on this to her friend Dan Rowling who was a dedicated fan, and quickly it was decided that the document should be returned to BBC Wales as soon as possible before its contents could be leaked.

'On BBC legal advice Lampwick is no more,' tweeted Neil Gaiman on Thursday 1 November, indicating that a new name for his amusement park would be needed – since a lighting store called Lampwick's World had been found to exist. The next day he added, 'Only 5 pages to trim before dawn... They start shooting it on Wednesday. They need the script now... There. It is FOUR pages shorter than it was this morning. It has been sent to the BBC. And I am going to bed.' Then on Saturday 3 November, he added, 'I believe that we've just locked my *Dr Who* script. I probably won't have to write it again until we need new ADR dialogue once it's edited.'

In the shooting script for *The Last Cyberman*, issued on Tuesday 6 November, Mr Nehemiah Webley was described as 'a dilapidated showman' while Captain Alice Ferrin was outlined as 'good-looking, late thirties, and wishes she were anywhere else' and her platoon was 'not in the best

Connections: Cyber-facts

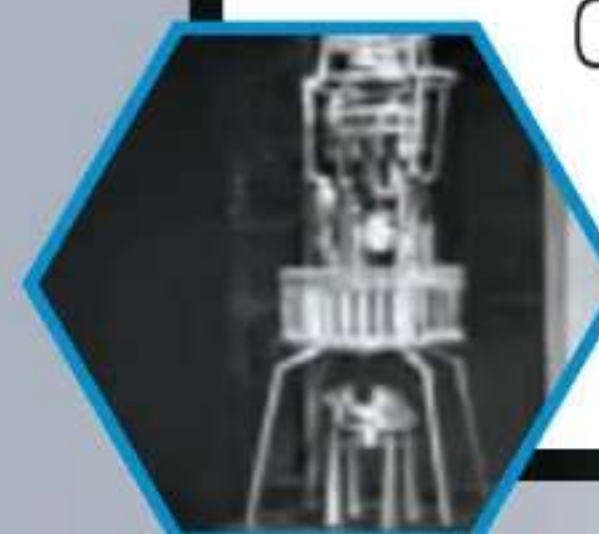
▶ The Doctor refers to Cybermats, metallic rodent-like creatures featured in various stories from *The Tomb of the Cybermen* [1967 – see Volume 10] and commented on the Cyber operating system being scrambled by exposure to things like gold – as first revealed in *Revenge of the Cybermen* [1975 – see Volume 23] – and cleaning fluid, referring to the use of solvents against the Cybermen in *The Moonbase* [1967 – see Volume 9].



Connections: I'm in charge

► For the first time, a controlling intelligence for the Cybermen was referred to as a Cyber-Planner; this derived from a type of machine seen previously in two serials, but never named on screen – the Cyberman Planner in *The Wheel in Space* [1968 – see Volume 12] and the similar

Cyber Director in *The Invasion* [1968 – see Volume 13].



shape. Some are overweight, or skinny, or look like troublemakers' with Missy noted as being 'rather nervous', Psycho as 'non-speaking' and indicating that Ha-Ha 'laughs nervously'. Emperor Ludens Nimrod Kendrick Cord Longstaff, XLI, defender of humanity, imperator of known space – otherwise known as Porridge – was described simply as 'a dwarf'.

Webley's World of Wonders was described as 'a half-junked spaceship, but one that's pretty much dead...

an ante-area filled with waxworks of celebrities from the future'. The Cyberman in Webley's chess room was 'damaged, beaten up. It looks like it's probably a couple of hundred years old. It may or may not be a design we've seen before, but there's still no mistaking it.' There were also 'two Cybermen suits' in the waxworks, described as 'an old one of some kind (1960s if we can get it) and one of the kind seen in *Closing Time*'. However, the Cybermen outlined for the adventure were generally described as 'New Model Cybermen' in the script. When Artie was confronted by the Cyberman, the script noted 'the New Model Cyberman is HUGE... and now two silver hands come down to his shoulders'. On entering the barracks, the New Model Cyberman was described as 'Gleaming. Silver. Absolutely immobile... And then the Cyberman is moving towards Clara and Angie... From our point of view, the Cyberman is practically a silver blur. From the Cyberman's point of view, the soldiers are almost standing still – it's bullet time.'

When the Doctor saw a Cybermite it was described as 'small and metallic... moving insect-like across the wall, very fast' while later the stage directions noted that 'they look like silverfish – small, metallic insects'. The Cyber Bunker in which the Doctor found himself transmatted to was described as 'a small area, facing a wall that's filled with dark window-like shapes peculiarly familiar to anyone who's seen *The Tomb of the Cybermen*.' By this time the Webley-Cyberman was described as 'half person, half silver. Enough of the face visible through the damaged mask that the talking isn't weird.' Later on as the Cybermen army was activated, the stage directions read: 'A single tomb-cell lights up. A hand presses against a gelatinous ice-wall... And the Cyberman behind the wall begins to rise... We've seen this once, long ago. *The Tomb of the Cybermen* moment, as Dead Cybermen come back to life, and push their way out of their tombs... pushing through something jelly-like, as if they are being born... oozing gunk dripping from the cell... But then we pull back as more and more come out. And we realise this wall is ENORMOUS... it's MILES HIGH. And in every cell is a Cyberman...' The army then marched on the castle: 'Silently. We move

Right:

Emperor Ludens Nimrod Kendrick Cord Longstaff XLI, also known as Porridge.





along at foot level... there are definitely a lot of them. And whenever we see more than one Cyberman march or move, they are, as near as we can possibly get it, IN PERFECT UNISON.' When Clara and the soldiers saw the army over the battlements they were described as 'a hundred thousand, a million, three million? - New Model Cybermen. It's *Zulu*. It's worse than *Zulu*'; this was a reference to the 1964 film which depicted the 1879 Battle of Rorke's Drift in which 150 British soldiers held off an attack by 4,000 Zulu warriors.

Cyber-Planner

When the Doctor was being possessed by the Cyber-Planner, the dialogue was assigned to 'THE CYBERDOCTOR' in the script; various dialogue directions for the speech of the Cyberdoctor included 'please enjoy your journey through this door', 'Northern' (for the Ninth Doctor) and 'Mockney' (for the Tenth Doctor). For the scenes inside the Doctor's head as the Doctor and Cyber-Planner battled for control, the scene was described as 'a blank space... The Doctor is dressed as the Doctor. The Cyberdoctor is, perhaps, dressed in something we've not seen the Doctor wear. Maybe metallic. Or simple and black. Or elegant... Clara's face appears: as Oswin, as Victorian Clara, as herself... All the information streams

stop and go white. Behind the Cyberdoctor there are silver glowing representations of the Cyberweb... As [the Doctor] talks we see an animated schematic behind him: Half a brain, another half a brain, and a tiny sliver of unclaimed brain that glints like a jewel... The Doctor reaches out and takes the jewel. Places it in the pan of an old-fashioned scales... The Doctor and the Cyberdoctor touch the scales at the same time. It flares and is gone.' When the Doctor was restrained in the castle HQ, the stage directions noted that he should be in 'leg-cuffs - wooden ones for preference'.

When the platoon studied the map of Hedgewick's World it was described as 'like a Disneyland map' in reference to the theme parks split into different attractions established by the Disney company since 1955. The stateroom of the Imperial ship was described as 'a huge impressive room that doesn't instantly say "Spaceship". Except one wall is glass, and looks out on Space and the planet below.'

Pink rewrites were issue on 7 November. These added Mr Webley's comments that a child's brain was perfect for the Cybermen's needs, inserted extra material of Clara directing Ha-Ha, Brains, Beauty and Psycho at the drawbridge to the start of the scene, removed Clara asking the troops to open the castle gates as the Doctor approached, and added dialogue about Angie and Artie being in walking comas.

Shortly before recording got underway, the BBC website announced the episode on Wednesday 7 November, confirming that the Cybermen would be back plus the writer, director and guest stars Warwick Davis, Tamzin Outhwaite and Jason Watkins. ■

Left:

The Doctor gets a Cyber-makeover.

Connections: Body parts

► The Cybermen are shown to operate when parts of their body are separated, such as a head or a hand, as seen in *The Pandorica Opens*/*The Big Bang* [2010 - see Volume 66].



Production

Recording for *Nightmare in Silver* commenced on Wednesday 7 November on location at Castell Coch, Tongwynlais, a nineteenth-century folly previously used in May 2008 for *The Stolen Earth/Journey's End* [2008 – see Volume 60] and January 2010 for *The Vampires of Venice* [2010 – see Volume 64]. This was the venue for the exterior of Natty Longshoe's Comical Castle – or Nattie's Castle as the call sheets referred to it – and would see the first use of the new Cybermen costumes crafted by Millennium FX. These lighter outfits allowed the actors to move much more quickly and smoothly than the previous suits, and so from 11am a special set of movement rehearsals were conducted by the series' regular choreographer Ailsa Berk. On call sheets and other paperwork, the Cybermen were referred to simply as the 'Enemy' – hence Millennium FX also provided the

Below:

Human actors are converted into Cybermen.



'Enemymite' props required for the day. A behind-the-scenes team was present to chat to Ailsa and observe the Cyber-action during the shoot from noon to 11pm. Scenes of Clara directing the platoon in the castle and on the gantry were recorded, along with the demise of the Captain; although Jenna-Louise Coleman was in the thick of the action, Matt Smith was not required for the day.

Castell Coch

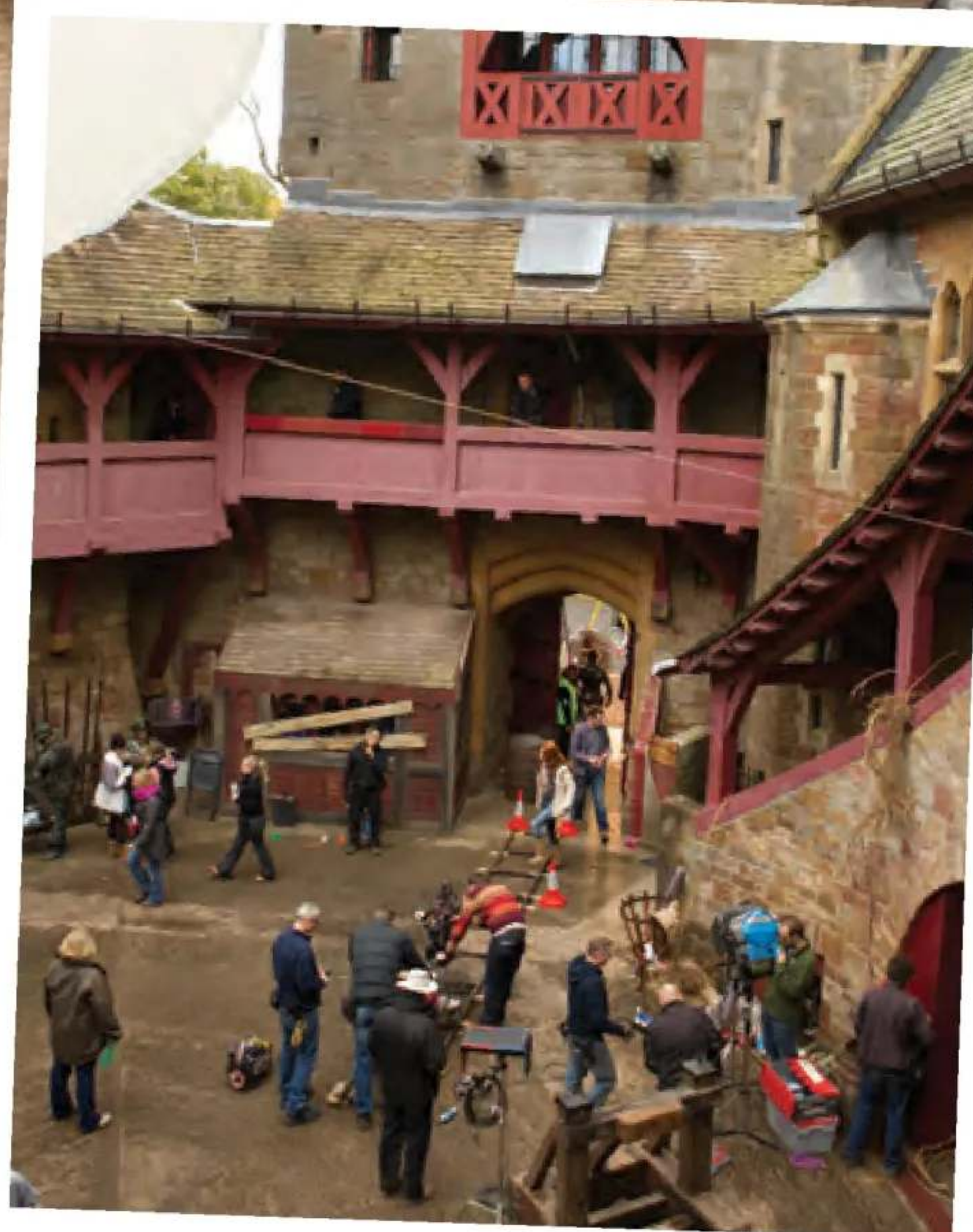
Recording was scheduled at Castell Coch from 11.30am to 10.30pm on Thursday 8 and included stunt work for the main courtyard battle, overseen by stunt arranger Crispin Layfield with stuntman Ryan Stuart playing the principal action Cyberman. The Doctor's arrival at the castle was recorded, along with Clara's comments to the platoon that she trusted the Doctor. The Millennium FX team was again present, this time to also handle the Cyber-prosthetics worn by some of the cast; Ant Parker and Rob Mayor transformed Matt Smith into the 'Enemy Doctor' while Davy Jones supervised 'Enemy Webley' and Fiona Walsh worked on 'Enemy Angie' and 'Enemy Artie'.

Further pink revisions to the script on Friday 9 covered Porridge's comment that it was good to be "a person" and added the Doctor's unwanted advice on his proposal to Clara. Recording at Castell Coch was planned for 11.30am to 10.30pm and commenced with the scene in which Beauty was confronted by a Cyberman with a rotating head; for this, Aidan Cook



wore a green hood allowing other effects imagery to be added in post-production. Also recorded was Porridge taking the bomb from the dead Captain, battle inserts including the explosion of a Cyberman's head, Porridge serving up some soup, Clara signing for the trigger unit, and the electric cable being dropped into the moat. Once again, Matt Smith was not required for recording. Meanwhile, on this day, news of the missing script had reached Neil Gaiman who tweeted Hannah to tell her, 'You're a good person & I'm thrilled that you did it the right way... A world-sized pat on the back to @hannahldurham who found a copy of the *Dr Who* I wrote... left in a taxi, & returned it safe & sound.'

Recording began on Saturday 10 November at 10am with the closing TARDIS scene, recorded on the standing set in Studio 4 at Roath Lock, with Smith also recording some wild tracks for the *Doctor Who* Experience. Because of the restricted working hours with children,



Above and left: Recording on location at Castell Coch.

for some sequences and line-ups, Morgan Baulch and Sian Boudreaux stood in for Kassius Carey Johnson and Eve De Leon Allen respectively on this day and some others. The team then headed into Cardiff – a city already busy with the international rugby match against Argentina being played at the Millennium Stadium – to record the Imperial Ship stateroom material in Cardiff City Hall; this venue had been used since August 2007 in episodes such as *Voyage of the*

Connections: Flashbacks

► In the Doctor's mind, images appear of Clara from previous episodes including her Victorian incarnation in *The Snowmen* [2012 - see Volume 72], and later when discussing regeneration there are images of each of the Doctor's previous incarnations from publicity photographs and an extract of the Doctor's most recent regeneration in

The End of Time
[2009/10 - see
Volume 62].



Damned [2007 - see Volume 57] and *The End of Time* [2009/10 - see Volume 62]. Warwick Davis' family was present to see him resuming his duties as Emperor Ludens Nimrod Kendrick, with work wrapping a 9.30pm.

Following a day off, recording resumed on Monday 12 November from 9am to 8pm, starting with wirework on the moonscape/Spacey Zoomer set where stunt arranger Gordon Seed ensured use of the Kirby wires was safe. At the same time, another unit also recorded wirework scenes for Block Nine [ie *The Rings of Akhaten*] in Studio 3 from

10am, and during lunch Coleman was interviewed by Lucy Cavendish of the *Sunday Telegraph* for *Stella Magazine* as well as joining Smith to record a message for *Children in Need*.

Minor pink revisions were made to the script on Tuesday 13; the Doctor now explained how the Cyberdoctor had control of his left rather than right arm, while Porridge now used the pulsar rather than the bomb to disable Cyber-Webley. Recording was scheduled from 8.30am to 7pm at the Newbridge Memorial Hall of the Celyn Colliers Institute in Newbridge, as previously seen in *The Doctor's Daughter* [2008 - see Volume 58] recorded in December 2007. This was the interior of the barracks, and commenced with the Captain showing Clara the map, and Angie's arrival. The bulk of the day was spent on the bullet-time sequence of the Cyberman kidnapping Angie which required the cast to stand still in action poses while Aidan Cook swept through the

room; Gordon Seed again supervised, in conjunction with special effects supervisor Mark Spatney who was interviewed by a behind-the-scenes crew.

The final set of blue page script revisions came on Wednesday 14 November and reallocated some of Beauty's dialogue to Ha-Ha and Brains during the drawbridge scene; this was because of a schedule change which meant that Eloise Joseph would no longer be available. Recording for the day moved to Caerphilly Castle, a regular venue for the BBC team since *The End of Time* in April 2009, and most recently featured in *The Power of Three* [2012 - see Volume 71] in May. The HQ at Natty's Castle was located in the Great Hall and saw some of the key chess scenes played out between the Doctor and the Cyberdoctor from 9am to 8pm; these were supervised by Sarah Kett who - with her husband Tim - ran chess clubs in various Cardiff schools and was the former development director of the Welsh Chess Union. Gavin Collinson of BBC Interactive was also on set. That evening, Steven Moffat was handed the Writers' Guild Special Award for Outstanding Writing at

Right:
Clara arms
herself.





a ceremony in London. Further recording on the HQ scenes ran from 9.30am to 8.30am the next day, running through to the activation of the bomb. From 9.30am, series producer Marcus Wilson helmed a second unit which recorded the rescheduled gatehouse scene of Clara's group watching the Cybermen, plus the Cybermen entering the moat, after which the unit was handed to Farren Blackburn to record *The Rings of Akhaten* inserts back at Roath Lock.

Webley's World

On Friday 16 November, Day 10 of Block Ten ran in tandem with Day 1 of Block Eleven. This found the BBC working from 8.30am to 7pm at the familiar venue of MOD St Athan at Barry where the Picketston site offered a suitably large space for the greenscreen sequences that would form the interior of the Doctor's mind. Only Smith, Coleman and Davis were required, with Ian William George doubling as either the Doctor or Cyberdoctor for the dialogue

interplay in the Doctor's mind. Some inserts of the Doctor at the chessboard in the castle HQ were recorded, along with the Doctor, Clara and Porridge talking at the rocket launch pad, again achieved using greenscreen to later insert a different background.

By now, the thoughtful acts of Hannah Durham had been picked up as a news story, and on Sunday 18 November *The Sun* ran the story *Doctor's lost script is saved* to celebrate how the student had resisted temptation. Next day, both *Doctor Who* units were at work at Roath Lock. Smith and Coleman continued to work on *Nightmare in Silver* with Stephen Woolfenden from 8.30am to 7.30pm. The moonscape shots were completed in Studio 4, after which scenes in the waxworks section of Webley's World were recorded in Studio 2; this room was dressed with various aliens seen in other productions, including a Uvodni from *The Sarah Jane*

Above:

Clara and Ha-Ha are under Cyber-attack.

Connections: Wiped

▶ The Cyberdoctor comments that the Doctor seems to have been eliminating himself from history, which the Doctor had been doing since faking his own death in *The Wedding of River Song* [2011 - see Volume 70].





Above:
This Doctor is
not himself...

Adventures story *Warriors of Kudlak* (2007) and glimpsed in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66], a Blowfish made for *Torchwood: Kiss Kiss, Bang Bang* (2008) and also seen at the Pandorica, a Shansheeth from *The Sarah Jane Adventures* serial *Death of the Doctor* (2010), a dummy from *The God Complex* [2011 – see Volume 69] and numerous aliens recently used in *The Rings of Akhaten* including an Ultramancer and a Lugal-Irra-Kush. Work on these scenes and those in the chess room continued from 8am to 7pm on Tuesday 20 November.

Cyber Bunker

The Cyber Bunker sequences – which were in part inspired by designs from *The Tomb of the Cybermen* – were recorded in Studio 3 from 8am to 8pm on Wednesday 21 with Matt Smith (who was visited by his parents) while Jenna-Louise Coleman worked on the finale. A third ‘triple bank’ unit under director Jamie Stone was also at work from 9am, recording the greenscreen replication

elements of marching Cybermen outside Roath Lock, the effect of the Cyberman’s head rotating, plus inserts of various chess moves. It had been planned that the premises of Mir Steel in Newport – last seen in *The Wedding of River Song* [2011 – see Volume 70] recorded in April 2011 – would be used for sequences set in the service area and castle from 5pm to 1.30am. The focus was the battle between Clara and the troopers with the Cybermen. However, by the afternoon it was clear that severe storms would make recording too hazardous and the shoot was abandoned; it had been planned that Coleman would join Woolfenden’s crew after finishing work on Block Eleven at 7pm. With Smith and Coleman committed to work on *The Name of the Doctor* [2013 – see page 82] on Friday 23 November, recording from 8am to 7pm at Roath Lock concentrated on pick-up shots in Studio 2 with hand doubles used on the waxworks set, and some shots of the Cybermen emerging from hibernation in their bunker.

The abandoned night shoot was quickly rescheduled to be handled by the double

bank unit from Monday 26 November. Work at 8am began with John Hayes, after which Woolfenden took over as the team relocated to Uskmouth Power Station in Newport; this had first been used in November 2005 for *The Age of Steel* and had most recently featured in *The Doctor, the Widow and the Wardrobe* [2011 – see Volume 70] in September 2011. Following a scene for *The Name of the Doctor*, various scenes of Clara, Missy and Ha-Ha taking on the Cybermen in the service area were recorded by 7pm. Woolfenden also helmed the double bank unit on Thursday 29 November, recording further inserts for the service area scenes outside Studio 2 through to 7pm. Other pick-ups – including the headless Cyberman's encounter with Psycho – were recorded by the unit outside Studio 2 along with plate shots for the Cybermites on the waxworks set in Studio 4. The second unit then completed the outstanding inserts in the chess room and waxwork sets in Studio 2 from 8am to 7pm



on Saturday 1 December, the final day of recording for this series of *Doctor Who*; this saw Smith and Coleman reunited with Eve and Kassius while Ian William George and Justin Beaver stood in for shots featuring Webley. ■

Above:
Angie and Artie
take time out.

PRODUCTION

Wed 7 Nov 12 Castell Coch, Tongwynlais, Cardiff (Natty's Castle: Front/Gantry)

Thu 8 Nov 12 Castell Coch (Natty's Castle: Main Doors/Inner Courtyard/Stairs/Gantry/Front)

Fri 9 Nov 12 Castell Coch (Natty's Castle: Tower/Gantry/Inner Courtyard/Stairs/Gatehouse/Moat/Front/Side)

Sat 10 Nov 12 BBC Roath Lock Studios: Studio 4 – TARDIS; City Hall, Cathays Park, Cardiff (Imperial Ship Stateroom)

Mon 12 Nov 12 BBC Roath Lock Studios: Studio 1 – Hedgewick's World: Moonscape/Spacey Zoomer

Tue 13 Nov 12 Newbridge Memorial Hall, Celyn Colliers Institute & Memorial Hall, High Street, Newbridge

(Hedgewick's World: Barracks)

Wed 14 Nov 12 Caerphilly Castle, Castle Street, Caerphilly (Hedgewick's World: Natty's Castle HQ)

Thu 15 Nov 12 Caerphilly Castle (Hedgewick's World: Natty's Castle HQ/Gatehouse/Moat)

Fri 16 Nov 12 MOD St Athan, St Athan, Barry (Dr's Mind/Hedgewick's World: Natty's Castle HQ/Rocket Launch Pad)

Mon 19 Nov 12 BBC Roath Lock Studios: Studio 4 – Hedgewick's World: Moonscape; Studio 2 – Webley's World: Waxworks/Chess Room

Tue 20 Nov 12 BBC Roath Lock Studios: Studio 2 – Webley's World: Waxworks/Chess Room

Wed 21 Nov 12 BBC Roath Lock Studios: Studio 3 – Cyber Bunker; Exterior –

Landscape/Greenscreen/
Pick-ups

Fri 23 Nov 12 BBC Roath Lock Studios: Studio 2 – Webley's World: Waxworks/Chess Room; Cyber Bunker; Ext Castle; Moat

Mon 26 Nov 12 Uskmouth Power Station, West Nash Road, Newport (Hedgewick's World: Service Area)

Thu 29 Nov 12 BBC Roath Lock Studios: Outside Studio 2 – Hedgewick's World: Service Area

Fri 30 Nov 12 BBC Roath Lock Studios: Studio 4 – Webley's World: Waxworks; Outside Studio 2 – Hedgewick's World: Service Area

Sat 1 Dec 12 BBC Roath Lock Studios: Studio 2 – Webley's World: Chess Room/Waxworks

Post-production

Above:
The Cybermen
are on
the march.

Have landed back on planet earth and now sitting in a dark room for the next two weeks. 'Exciting,' tweeted Stephen Woolfenden on Monday 3 December. A final edit of *The Last Cyberman* was ready by Christmas, and it was this title which Neil Gaiman revealed in an interview at *TheMusic.com.au* on Thursday 24 January 2013, commenting, "It's about identity, it's about responsibility and it's about Porridge." However, when in London performing interviews to promote the BBC radio adaptation of *Neverwhere* on Monday 4 March, he commented that this

title might change and that he was meeting Steven Moffat that evening: "I'm gonna pitch a couple of alternate [sic] titles... *The Saviour of the Cybermen* is one of them I kinda like. It's kind of hokey in a nice way and when you find out who it's referring to, it's fun."

During editing, several cuts were made to the episode. As the travellers gazed at the moonscape from the TARDIS, the Doctor explained that they were at Hedgewick's World and went on to say "A quarter of a million years from now." After the Captain had placed her platoon at the service of the 'Proconsul',

the Doctor – adopting the tone of the Duke of Edinburgh on a royal walkabout – commented, “Oh good. So you’re um doing, um, army things, then?” “Yes. We’re on manoeuvres,” explained the officer. After the ‘Proconsul’ told the soldiers to carry on, the Captain began a chant: “What are we?” “Human!” chorused the troops. “What do we do?” asked the officer. “Live for the Empire! Fight for the Empire! Die for the Empire!” chanted her platoon. Angie was busy taking photographs of some of the hunkier troops on her phone, and Clara instructed her young charge, “Down girl.” When Mr Webley re-emerged from his bolt hole, Artie asked him, “Excuse me. Why are you hiding from those soldiers?” Explaining his fear of uniforms, the impresario added, “Come over here.” He pulled open a huge door to reveal the landscape with the sign ‘Hedgewick’s World’. “I’m scared and I’m excited,” exclaimed Artie, “Both at once. Scarecited. Angie, are you excited or are you scared?” The TARDIS travellers’ first view of Hedgewick’s World was changed in ADR (additional dialogue recording).



Upon entering Webley’s World of Wonders and being shown the waxworks, the Doctor commented, “Hedgewick’s World was the galaxy’s biggest amusement park. What happened?” “Closed down for good over a year ago,” explained Webley. “Reports of people just vanishing from the rides. They’ve just made it an army training camp. Wish the news had reached me, before I landed here...” Examining the chess table, the Doctor originally ruminated about mirrors, “At 45 degrees.” As Porridge was revealed, the impresario acquiesced, “Never let it be said that Nehemiah Webley backs out on his debts.” Porridge’s offer to operate the gravity console originally came at the end of this scene, but was inserted into the next.

A wonderful day out

Flying around on the moonscape, Artie said it was the most fun he’d ever had, “except for Joshua Feinstein’s eighth birthday party.” After telling Clara that outer space was very interesting, he then yawned, “but can we go home now? And have it be bedtime when we get there?” “He’s right,” agreed Clara as she thanked the Doctor for the wonderful day out.

After the Doctor put the children to bed in the waxworks, there was a short scene of the Doctor, Clara and Porridge walking out into an old hangar. “Where’s Webley?” asked the Doctor. “He’ll be back in the chess room,” replied Porridge, “Likes to tippie on his own in the evening. But he’s been good to me. Picked me up at

Connections: Catchphrase

▶ The Cyberdoctor uses the Ninth Doctor’s catchphrase of “fantastic!” introduced in *Rose* [2005 – see Volume 48], the Tenth Doctor’s catchphrase “Allons-y” introduced in *Army of Ghosts/Doomsday* [2006 – see Volume 53] and comments on his 10 known regenerations.



Left:
The Doctor’s got a full TARDIS!

Connections: Chess master

▶ The Doctor claims that chess was invented by the Time Lords; the Doctor had been seen to play chess in *The Talons of Weng-Chiang* [1977 - see Volume 26], *The Sun Makers* [1977 - see Volume 27], *The Androids of Tara* [1978 - see Volume 29], *Silver Nemesis* [1988 - see Volume 45], *The Curse of Fenric* [1989 - see Volume 46] and *The Wedding of River Song* [2011 - see Volume 70], and claimed that he was more used to three-dimensional chess when he lost a game of draughts in *The Mind of Evil* [1971 - see Volume 16].



Spaceport on Rigel 19, gave me a job. What exactly are you looking for?" "Trouble mostly," answered Clara. "No. Answers," clarified the Doctor. "Trouble's a bonus." The scene of Webley being grabbed by his chess player was originally placed after Angie wandered off. This scene with the children originally ran longer and had Angie putting on some lipstick, inexpertly. When Artie asked his sister not to leave him, Angie replied, "So come if you want. I don't care." Picking up her mobile, she suddenly asked, "What did you do to my phone?" "Nothing," said her brother, looking as Angie held up the phone's empty plastic cover. "I bet it was the Doctor. Hate him!" raged Angie as she slammed the door behind

her. "But I'm all alone!" called Artie.

At the launch pad, when Porridge told Clara about the Cybermen, he originally added that they were "so fast and so smart and so strong that fighting them was suicidal. That's what the history books say." As Clara and the Doctor hurried off into the barracks after Angie, Porridge called, "Better not. Hey, no telling the army about me. Don't want to give away the secret of the chess-playing machine." When Angie entered the barracks and commented about Porridge, the Captain originally asked her, "Would you like some orange juice?" As Clara appeared in the barracks and Angie stormed about her always turning up, she originally added, "I HATE her!" After the Cyberman's abduction of Angie, the Captain explained

of her punishment platoon, "Psycho gets drunk and breaks things. Ha-ha weirds people out." "And why were you sent here?" asked the Doctor before he pinned the badge on Clara. When the Captain assured Clara that her platoon could deal with one Cyberman, she originally added, "We were taken by surprise." After his arrival in the barracks and hearing that the soldiers saw a Cyberman, Porridge added, "Webley sometimes puts on the chess-shell when he's drunk."

During the first sequence inside the Doctor's head, the dialogue where the Cyberdoctor told the Doctor to relax and declared itself as "Mr Clever" was originally part of the previous scene in the Cyber Bunker. Originally after the Doctor asked how many Cybermen there were, he studied the Cybersignals while the Cyberdoctor replied, "So you've blocked me out. I'll wait until you go to sleep, take over the rest of your head."

The scene of Missy encountering a Cyberman in the service area originally opened with Missy on her radio asking, "Hullo. Anything interesting happening? It's boring here." "Missy. Please stop calling in to say that," replied the voice of Brains; this was changed

Right:

Action girl Clara takes on a Cyberman.





in ADR. During the chess match in the Cyber Bunker, the Cyberdoctor originally observed, “If you are what you are and you’ve done what you’ve done in your memories, why have we no record of you anywhere in the databanks of the Cyberiad...?” The dialogue with the Doctor discussing the Cybermen’s weaknesses originally came after the death of the Captain. Later on during the dialogue at the castle HQ, the Cyberdoctor commented on the Doctor’s 10 complete rejigs, “Brain’s all over the place.” When Clara commented that she knew she wasn’t talking to the Doctor, the Cyberdoctor commented, “Easy mistake to make.”

The Cyberdoctor

As the Cybermen army awoke, there was a short scene back at the chess game in the castle as dawn broke. “The pity of it is, the Cyberiad will win,” stated the Cyberdoctor, “Your kind are inevitably doomed. Your emotions cripple you.” “Emotions are what make life liveable,” claimed the Doctor. “Nonsense,” countered the Cyberdoctor, “I’ll show you. If you sacrifice your queen, I’ll give you back the children.” “You say that knowing that if I sacrifice my queen I’ll lose the game,” observed the Time Lord. “You’ll lose the game anyway, Doctor,” insisted his opponent, as he took another piece. “We both know that. But this way you could give the children a chance.”

After the Cyberdoctor cried out, “They’re he-ere...” Clara originally asked,

“Who’s here?” Later on when discussing their fate, after Porridge said they would all die and Brains asked what they should do, the troopers again chorused, “Live for the Empire. Fight for the Empire. Die for the Empire.” After the Doctor asked for the TARDIS to be transmatted up, the Emperor told the guard, “What he said.” Waking up, Artie said, “Hello Clara. Oh, this is better than the Spacey Zoomer.”

In the final scene, after Artie thanked the Doctor for having him visit, he originally added that not only was it interesting, but “a bit scareciting”. After the Doctor handed Angie her new phone, she said, “I’ve been thinking. If I’m going to be queen of the universe one day, I’m going to have to start doing my homework. Aren’t I?” “I don’t know. Are you?” asked the Doctor. “Obviously,” replied the girl, “Otherwise they’ll start calling me Queen Thicko, when they dig up the archaeological records.” “Good point. Lots of school reports in archaeological records. It’s what they care about most,” noted the Doctor.

The BBC National Orchestra of Wales recorded 27 incidental music cues running to almost 23 minutes at Hoddinott Hall in Cardiff from 2pm to 5pm on Tuesday 19 March; these were mixed over the next three days at AIR Studios in London with solo overdubs performed on Thursday 21 by Janey Miller on cor anglais and Peter Lale on viola. Neil Gaiman finished writing his ADR script for the episode on Tuesday 26 March, by which time recording was underway. Nicholas Briggs – who had been the voice of the Cybermen since their return in 2006 – recorded the Cyberman dialogue between 1pm and 3pm at Goldcrest Post Production in London on Wednesday 27 March. ■

Left:

The Captain of the punishment platoon.

Connections: Mr Webley

► Webley’s name comes from American folk musician Jason Webley who worked with Neil Gaiman’s wife, singer Amanda Palmer.



Publicity

▶ *Radio Times* ran a two-page feature entitled *They're Back!* on Tuesday 7 May in which Patrick Mulkern interviewed Neil Gaiman about his episode. However, the preview of the episode in the magazine's *Saturday Choices* section was unusually negative, noting that 'Matt Smith has to act his socks off [but] the episode is essentially a procession of duff notes'. The BBC released the 35" preview *The Cyber Wars* of Clara talking to Porridge on Wednesday 8 May, followed the next day by 25" of *Cyberman Attack!* including the bullet-time assault on the platoon. Gaiman also found himself conducting a press conference for the episode over the phone with various

journalists on Wednesday 8. Friday 10 May then saw the 56" video *Introduction to Nightmare in Silver* with comments from Gaiman and Smith in which the writer commented, "This time, it's going to get really, really personal for the Doctor." The same day, the *Daily Telegraph* ran Tim Martin's interview with the acclaimed author under the title *Neil Gaiman on the return of the Cybermen*.

▶ 'Nightmare in Silver day! Hooray! Enjoy!' tweeted Stephen Woolfenden as the day of his episode dawned, and Warwick Davis plugged the show when he appeared that morning on BBC Radio 5 Live.

Right:
Porridge
escapes to
Hedgewick's
World of
Wonders.



Broadcast

► *Nightmare in Silver* was scheduled at the later time of 7pm, overlapping the projected end of ITV's coverage of the FA Cup Final on Saturday 11 May. Following transmission, a 2'53" video of *Behind the Scenes of Doctor Who: Nightmare in Silver* was made available, with comments from Neil Gaiman, Steven Moffat, Ailsa Berk, Jenna-Louise Coleman and Mark Spatney. BBC America released a 1'16" *Doctor Who Inside Look* in which Moffat and Smith discussed *Fast Cybermen in Nightmare in Silver* on Sunday 12, while the BBC website presented 2'40" of *Neil Gaiman*

on *Nightmare in Silver* on Wednesday 15, followed by 2'38" of *Warwick Davis on Doctor Who, Porridge and the Cybermen*. On BBC One's *Points of View* on Sunday 19, one correspondent 'donthangup' commented of *Nightmare in Silver*, 'Matt Smith was at his very best here.'

► When considering how Neil Gaiman had updated the Cybermen, Steven Moffat observed in *Radio Times*, "As ever, he doesn't give you quite what you're expecting – or quite what he's expecting."

Above:

A Cyberman activates its Cyber-gun.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Nightmare in Silver	Saturday 11 May 2013	7.00pm-7.45pm	BBC One	44'31"	6.64M (19th)	84

Merchandise

Right:

Behind the scenes on the DVD extras.

Nightmare in Silver was released on DVD and Blu-ray by 2|entertain as part of *Doctor Who Series 7: Part 2* in May 2013. *Doctor Who: The Complete Seventh Series*, released on DVD and Blu-ray by 2|entertain in October 2013 also included *Nightmare in Silver*. The release included the 2'54" featurette *Behind the Scenes: Nightmare in Silver*. The full series set was re-released in August 2014.

Below:

Eaglemoss' figurine of a Nightmare in Silver Cyberman.



Silva Screen's two-disc CD *Doctor Who: Series 7* was released in September 2013 and it included the following tracks from *Nightmare in Silver*: *Hedgewick's World*, *Tiberian Spiral Galaxy*, *Upgrade in Progress*, *The Dream of Cyberia*, *What a Brain*, *Can't Win*, *Your Orders Come from Me*, *Other Good News*, *The Impossible Girl*, *Cyber Army*, *The Emperor's Wife* and *Some Wednesday*.

In May 2013 Titan Merchandise sold *Nightmare in Silver* mugs and travel card holders while GB Eye sold Hedgewick's World badge packs and *Nightmare in Silver* framed prints. In January 2015, Tarco International issued a Mini Viewer for *Nightmare in Silver* which contained eight screenshots from the episode.

Character Options' 'Wave 1 – Cyberman' action figures were issued in June 2013 and included the new-look Cybermen from *Nightmare in Silver*. Issue 14 of the



Doctor Who Figurine Collection, published by Eaglemoss in February 2014, came with a figurine of a Cyberman from *Nightmare in Silver*. Warlord Games produced a *Nightmare in Silver* Cyberman in its Cybermen collector's set of metal miniatures in 2017.

In 2017 Robert Harrop Designs created a limited edition of 50 gold Cyberman Busts in ceramic polystone to mark the 50th anniversary of the Cybermen. Each sculpture was individually numbered with a certificate of authenticity and signed by the sculptor Matt Buckley. The sculptures were officially licensed by the BBC and approved by the *Doctor Who* TV production team at BBC Wales in Cardiff. The busts were based on the Cybermen as seen in *Nightmare in Silver*. ■

Cast and credits

CAST

Matt Smith The Doctor
and
Jenna-Louise Coleman Clara
with
Eve De Leon Allen Angie
Kassius Carey Johnson Artie
Jason Watkins Webley
Warwick Davis Porridge
Tamzin Outhwaite Captain
Eloise Joseph Beauty
Will Merrick Brains
Calvin Dean Ha-Ha
Zahra Ahmadi Missy
Aidan Cook Cyberman
Nicholas Briggs Voice of the Cybermen¹

¹ Not billed in *Radio Times*

UNCREDITED

Georgina Burford Psycho
Anneliese Murray, Sasha Latoya, Alphaeus Daniel, Eugene Henderson, Julian Seager, Danielle Saunders Platoon
Morgan Baulch Double for Artie
Sian Boudreaux Double for Angie
Matt Humphreys Hand Double for Webley
Ian William George, Justin Beaver Doubles for Webley
Matt Humphreys Hand Double for The Doctor
Charlotte Lane Hand Double for Angie
Ian William George Double for the Doctor
Martin Challinor, Toby Rattery, Angus Brown, Paul Bailey, Charlie Smith, Simon Carew Cybermen
Anne Lyken Garner Female Guard
Katie Dowler Female Guard (Gloria)
Remington Croney, Sy Turner Male Guards

Left:
Creating the
Cybermen.



NIGHTMARE IN SILVER

STORY 238



Above:
Cybermen
in sync.

CREDITS

Written by Neil Gaiman
Series Producer: Marcus Wilson
Producer: Denise Paul
Director: Stephen Woolfenden
Stunt Coordinators: Crispin Layfield, Gordon Seed
Stunt Performer: Ryan Stuart
Choreographer: Alisa Berk
First Assistant Director: Fay Selby
[uncredited: David Mack]
Second Assistant Director: Heddi-Joy Taylor-Welch
[uncredited: Joe Hornsey]
Third Assistant Director: Danielle Richards
[uncredited: Delmi Thomas, Harry Bunch, Gareth Webb]
Assistant Directors: Gareth Jones, Louisa Cavell
[uncredited: Charlotte Lailey de Ville, Rebecca Konig, Gareth Webb, Kelsey Richards, Emyr Glyn Rees]
Location Manager: Iwan Roberts
Unit Manager: Monty Till
Location Assistant: Iestyn Hampson-Jones
Production Manager: Phillipa Cole
Production Coordinator: Claire Hildred
Asst Production Coordinator: Gabriella Ricci
Production Secretary: Sandra Cosfeld
Production Assistant: Rachel Vipond

Assistant Accountant: Rhys Evans
Assistant Script Editor: John Phillips
Script Supervisor: Steve Walker
[uncredited: Rory Herbert, Elaine Matthews]
Camera Operator: Joe Russell
[uncredited: Martin Stephens, Richard Stoddard, Iain Mackay]
Focus Puller: James Scott, Chris Reynolds
[uncredited: Trevor Speed, Sally Low, Leo Holba, Svetlana Miko]
Grip: Garry Norman [uncredited: Damien Roberts, Clive Baldwin, Owen Charnley, Dai Hopkins]
Camera Assistants: Meg de Koning, Sam Smithard, Cai Thompson [uncredited: James Brown, Matt Lepper, Tomoi Summers, Laurence Watson, Max Harris]
Assistant Grip: Owen Charnley [uncredited: Sam Reeves, Ryan Jarman, Jac Hopkins, Sam Phillips]
Sound Maintenance Engineers: Ross Adams, Chris Goding [uncredited: Chris Hughes, Laura Coates]
Gaffer: Mark Hutchings
Best Boy: Stephen Slocombe
Electricians: Bob Milton, Nick Powell, Gafin Riley, Gareth Sheldon
Supervising Art Director: Paul Spriggs
Art Decorators: Lucienne Suren, Daniel Martin
Set Decorator: Adrian Anscombe

Production Buyers: Adrian Greenwood,
Holly Thurman
Assistant Art Director: Richard Hardy
Art Department Coordinator: Donna Shakesheff
Prop Master: Paul Smith
Prop Hands: Austin J Curtis, Jamie Farrell,
Jamie Southcott
Standby Props: Helen Atherton, Rob Brandon
Dressing Props: Jayne Davies, Mike Elkins,
Paul Barnett
Graphic Designer: Chris Lees
Graphic Artist: Christina Tom
Petty Cash Buyer: Florence Tasker
Standby Carpenter: Will Pope
Standby Rigger: Bryan Griffiths
[uncredited: Dave Mount Stephens]
Practical Electrician: Christian Davies
Props Makers: Penny Howarth, Alan Hardy
Props Driver: Gareth Fox
Construction Manager: Terry Horle
Construction Chargehand: Dean Tucker
Scenic Artist: John Pinkerton
Assistant Costume Designer: Fraser Purfit
Costume Supervisor: Carly Griffith
Costume Assistants: Katarina Cappellazzi,
Gemma Evans [uncredited: Sian Samuel,
Pam Verran, Sue Williams]
Make-Up Artists: Vivienne Simpson,
Sara Angharad, Allison Sing [uncredited: Julie Fox
Pritchard, Pam Mullins]

Casting Associate: Alice Purser
Post Production Coordinator: Samantha Price
Assistant Editors: Becky Trotman,
Katrina Aust
VFX Editor: Joel Skinner
Dubbing Mixer: Tim Ricketts
ADR Editor: Matthew Cox
Dialogue Editor: Darran Clement
Sound Effects Editor: Paul Jefferies
Foley Editor: Jamie Talbutt
Graphics: Peter Anderson Studio
Additional Visual Effects:
BBC Wales Visual Effects
Online Editor: Geraint Pari Huws
Colourist: Gareth Spensley
The Cybermen Created by
Kit Pedler & Gerry Davis
With thanks to
The BBC National Orchestra of Wales
Conducted and Orchestrated by Ben Foster
Mixed by Jake Jackson
Recorded by Gerry O'Riordan
Original Theme Music: Ron Grainer
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Post Production Supervisor: Nerys Davies
Production Accountant: Jeff Dunn
Sound Recordist: Deian Llŷr Humphreys
[uncredited: Christian Joyce, Tim Hunt]
Costume Designer: Howard Burden
Make-Up Designer: Barbara Southcott
Music: Murray Gold
Visual Effects: Stargate Studios
Special Effects: Real SFX
Prosthetics: Millennium FX
Editor: Iain Erskine
Production Designer: Michael Pickwood
Director of Photography: Tim Palmer BSC
[uncredited: Neville Kidd, Richard Stoddard]
Line Producer: Des Hughes
Executive Producers: Steven Moffat,
Caroline Skinner
BBC Cymru Wales
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Left:
Artie meets
Webley.



Profile

WARWICK DAVIS

Porridge

Right:

Warwick Davis played a fictionalised version of himself in sitcom *Life's Too Short*, written by Ricky Gervais.

Warwick Ashley Davis was born 3 February 1970 in Epsom, Surrey and grew up in nearby Tadworth. His father Ashley was an insurance broker with Lloyd's and his mother Susan (née Pain) a secretary.

Born with bone growth condition spondyloepiphyseal dysplasia congenita (SED), this restricted his height to an eventual 3'6", and created other health issues. The prognosis was that he might not survive his teens and might need to use a wheelchair. Contrary to medical expectations, young Warwick was extremely energetic, and his mother sent him to drama classes at the local Laine Theatre Arts to channel this energy.

After his grandmother Edith heard a radio advert looking for actors under four-feet tall, at 11 years old and 2'11" he auditioned for a role in the third *Star Wars* film *Return of the Jedi* (1983). After R2-D2 actor Kenny Baker dropped out of the part of Wicket, a bear-like Ewok, due to illness, Davis ended up taking this important role. He also took the starring role in an uncompleted behind the scenes promotional film *Return of the Ewok*. He reprised Wicket in Lucasfilm TV movies *Caravan of Courage: An Ewok Adventure* (1984) and *Ewoks: The Battle for Endor* (1985), films released theatrically in Britain.

Despite these initial successes, Davis saw himself as a budding director, and



even won third prize in *Screen Test's* Young Filmmakers Competition with short film *Video Nasty*.

Davis next won two goblin roles in Jim Henson's Lucasfilm fantasy *Labyrinth* (1986), and then, at 17, was the titular hero in Ron Howard's Tolkienesque adventure *Willow* (1988), starring at last without a monster mask or make-up.

On television he played Reepicheep the mouse in the BBC *Chronicles of Narnia* serial *The Voyage of the Dawn Treader* (1989) and as the owl Glimfeather in later chapter *The Silver Chair* (1990). Much later he would play Nikabrik in the blockbuster movie of *Prince Caspian* (2008).

Davis headed Stateside to assume the homicidal title role in the low budget comic horror *Leprechaun* film series between 1993-2003, starring in heavy prosthetics in six movies.

His own face was seen in a US TV movie *Snow White* (2001) but more significant was his participation in the *Harry Potter* films, appearing in two very different make-ups as Professor Filius Flitwick. He began the franchise with *The*

Philosopher's Stone (2001), also playing a goblin character in the same film via prosthetic make-up. He took a double role in *Deathly Hallows Parts I and II* (2010/11), playing not just Flitwick but also Griphook in heavy prosthetics.

He continued to play masked movie creatures including Marvin the Paranoid Android in the film version of *The Hitchhikers' Guide to the Galaxy* (2005) and returned to the *Star Wars* franchise with *The Phantom Menace* (1999) and, more recently, *The Force Awakens* (2015), *Rogue One* (2016) and *The Last Jedi* (2017).

Although Davis had forged a career in fantasy films and TV, it was a cameo role in *Extras* (2006) that led him to appear as himself in leading roles. *Extras* creators Ricky Gervais and Stephen Merchant wrote the sitcom *Life's Too Short* (2011 and a 2013 Special) for him, with Davis playing a fictionalised version of himself.

Davis has hosted TV game shows *Celebrity Squares* (2014/15) and *Tenable* (2016-), and fronted travelogues *An Idiot Abroad 3* (2012) with Karl Pilkington, and *Weekend Escapes with Warwick Davis* (2014). He has been the subject of both *Piers Morgan's Life Stories* (2015) and *Who Do You Think You Are?* (2017).

Varied projects have included comedy movie *Agent One-Half* (2008), TV guest roles in *Merlin* (2010) and *Billionaire Boy* (2016), and online mini-series *Dwarves Assemble* (2013).

Davis' stage work includes, inevitably, several panto productions of *Snow White* but also a West End run in *Spamalot* (2013). He runs the Reduced Height Theatre Company, which toured with farce *See How They Run* (2014), covered by a *Modern Times* TV documentary in 2015. Davis has since also produced comic strip musical *Eugenius!* (2018).

He married wife Samantha in June 1991, having met while working on *Willow*. With father-in-law Peter Burroughs, Davis has run Willow Personal Management since 1995, an agency for short actors and very tall actors.

Sadly two sons, Lloyd and George, died shortly after birth with genetic conditions. Daughter Annabelle, born 1997, has acted in series such as CBBC's *The Dumping Ground*. Son Harrison was born in 2003.

Autobiography *Size Matters Not* was published in 2010. ■





THE NAME OF THE DOCTOR

➤ STORY 239

The Doctor is summoned to Trenzalore, the place at which he is fated to fall. The Paternoster Gang returns to help him avoid his destiny. The mystery of Clara Oswald and the Doctor's greatest secret are about to be revealed...



Introduction

The 2017 Christmas Special, *Twice Upon a Time*, began with scenes previously seen on *Doctor Who*, winding back an astonishing 709 episodes. *The Name of the Doctor* got there first, however, and went one better (or more than 89 better if you like) taking us back to before the events of the very first episode.

This story was the last to air before the 50th Anniversary Special, *The Day of the Doctor* [2013 – see Volume 75], hit our screens later that year. It effectively kicked off a trilogy of anniversary episodes and, with this in mind, presented us with a plot that encompassed all of the Doctor's adventures.

Not only did it take us back to Gallifrey and, for the first time, showed us the First Doctor and Susan 'borrowing' the TARDIS and fleeing Gallifrey, it also featured many

of the Doctors in between and flashbacks to earlier stories.

This technique in itself was not new. Back in 1966, *The Celestial Toymaker* [see Volume 7] included short clips from *The Daleks' Master Plan* [1965/6 – see Volume 6] and *The Massacre of St Bartholomew's Eve* [1966 – also Volume 7]. As time passed, it was not at all uncommon for moments from earlier episodes to be used in the series. In *Logopolis* [1981 – see Volume 33], the Fourth Doctor remembered his companions by way of a montage of clips. In a number of episodes – including *The Next Doctor* [2008 – see Volume 60] and *The Eleventh Hour* [2010 – see Volume 63] – old footage was used to present all of the Doctor's previous incarnations to the audience.

Someone was missing, however, from those two sequences. *The Name of the Doctor* was also notable for revealing a previously unmentioned Doctor – one that he chooses to forget...

The surprise introduction of John Hurt as the War Doctor had a knock-on effect. Not only did it pave the way for his role in the 50th Anniversary Special, but it also added to the number of regenerations the Doctor had expended, meaning that by *The Time of Doctor* [2013 – see Volume 75] the Doctor was nearing the end of his allotted 13 lives.

The Name of the Doctor teased us, suggesting we'd learn the answer to "the question that must never be answered" – the Doctor's real name. And while it sensibly avoided such a controversial revelation, it nevertheless played a key part in the overarching storyline that was threaded through the Eleventh Doctor's adventures. ■

Below:
The Doctor
he chose
to forget...



'THE NAME OF THE DOCTOR TEASED US,
SUGGESTING WE'D LEARN THE DOCTOR'S
REAL NAME.'

STORY

An alarm is sounding in a repair shop in Gallifrey. Someone is stealing a TARDIS – the First Doctor. But then Clara appears and tells him he is about to make a very big mistake. [1]

Clara is shattered across the Doctor's timeline, always running to find and save the Doctor.

In London in 1893, Vastra visits the occupant of a prison cell. He warns her that the Whisper Men are near and tells her that the Doctor has a secret that he will take to the grave – and it is discovered! [2]

Back home, Vastra tells Jenny they will need to make a “conference call”. Strax is away in Glasgow, but receives a message from Vastra and Archie to render him unconscious.

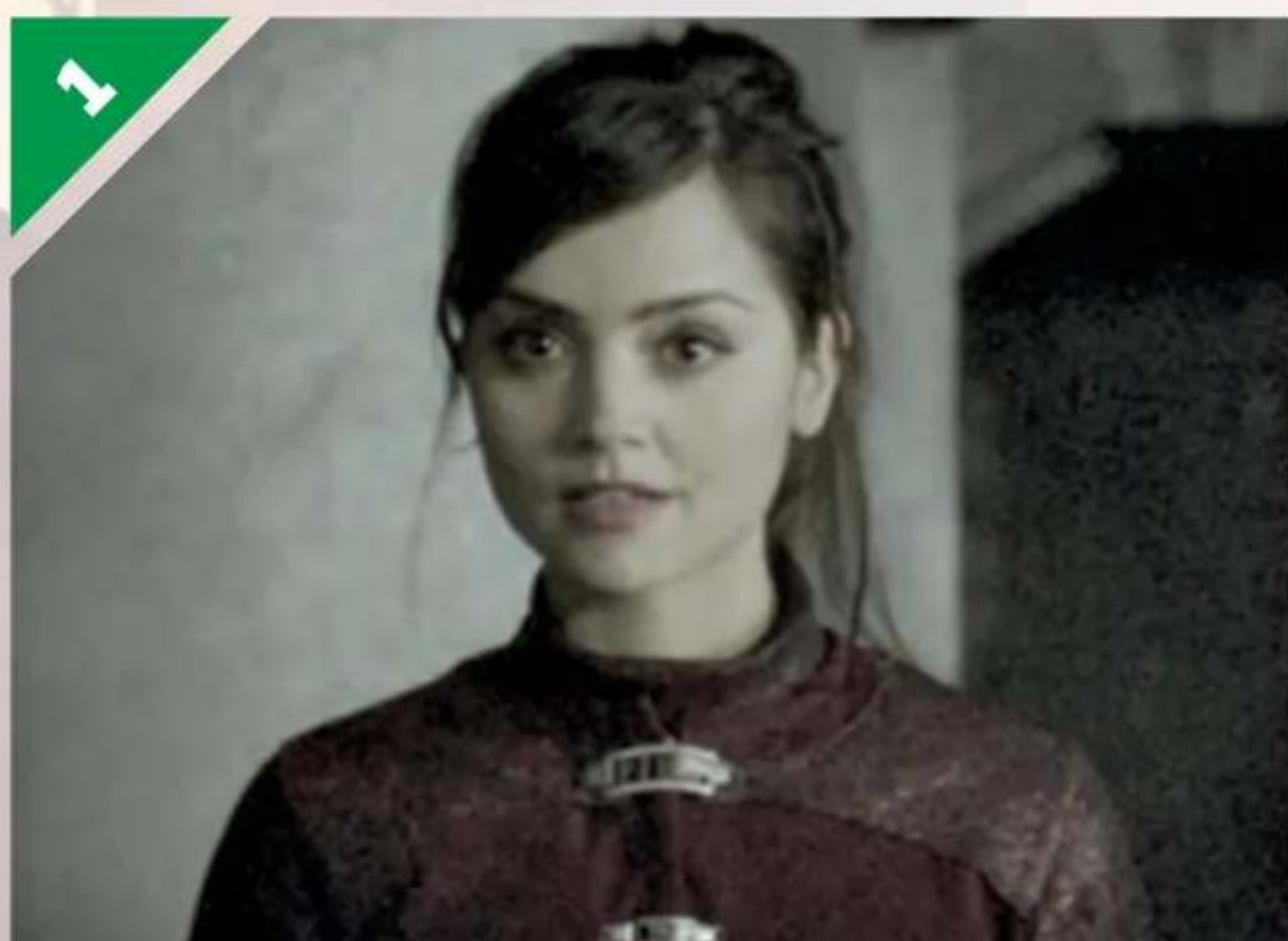
Clara is busy making a soufflé when she notices a letter with a wax seal and

the words ‘Open When Alone’. She takes it upstairs to read in her room; it’s from Vastra, explaining that there is a soporific that will induce a trance state embedded in the fabric of the paper.

Clara falls asleep – and joins Vastra, Jenny and Strax in a dream room. Then River Song appears. Vastra explains that a murderer has given her the space-time co-ordinates of the location of the Doctor's greatest secret. [3]

Jenny senses that someone has broken into their house in the real world – and then says she thinks she has been murdered. Vastra wakes up, to find herself surrounded by sinister Whisper Men! The Whisper Men enter the dream and tell Clara that the Doctor's friends will be lost forevermore unless the Doctor goes to Trenzalore. [4]

Clara wakes up – to find Angie and Artie have gone, leaving the Doctor playing Blind Man's Bluff. She tells the Doctor about Trenzalore and follows him to the TARDIS. He explains that the





murderer wasn't saying that his secret is discovered; he was saying that his *grave* is discovered.

The Doctor crashlands the TARDIS on Trenzalore. He emerges with Clara into a graveyard, not far from the Doctor's tomb – his TARDIS from the future, grown to a massive size. [5]

They find River Song's grave. Clara can see and hear River Song, who suggests that the grave might be a secret entrance to the tomb. [6]

Vastra and Strax wake up near the giant TARDIS. They find Jenny, who Strax revives. Then the Whisper Men arrive, led by Doctor Simeon, a puppet of the Great Intelligence. [7]

The Doctor and Clara climb through the ruined TARDIS. Clara remembers the Doctor telling her about their meetings in the Dalek asylum and Victorian London. [8]

The Doctor and Clara join Simeon outside. Simeon orders the Doctor to speak the word that will open the tomb.

Then the tomb opens – because of River saying the Doctor's name.

They enter the tomb. It's the overgrown console room. In the centre is a tear in the fabric of reality leading to the Doctor's timeline. The Doctor grows weak – and Simeon enters the tear, determined to take revenge on every second of the Doctor's life. [9]

Vastra, Jenny and Strax go outside. As the Doctor's timeline is corrupted, all the worlds he has saved disappear.

Clara says, "Run, you clever boy, and remember me," before stepping into the tear, restoring the Doctor's timeline. [10]

The Doctor recovers, but decides he must get Clara back. River moves to slap him – and he stops her. He could see and hear her all along! [11] He kisses her and enters his own timeline.

The Doctor finds Clara somewhere in the darkness of his timeline. She stumbles into his arms – and discovers his secret. An earlier incarnation who the Doctor would rather forget. [12]



Pre-production

It occurred to me that we had a very light and frothy season opener, and quite a few frothy, fun ones since, and I was slightly missing a proper doom-fraught episode,” lead writer Steven Moffat told *Doctor Who Magazine*. For the pay-off to the 2013 series, the showrunner wanted to depict a Doctor who was severely troubled by the events unfolding around him; in particular, Moffat recalled the funereal atmosphere of *Logopolis* [1981 – see Volume 33] and the events leading up to the Doctor’s fourth regeneration. Much of this climactic narrative would draw upon the destination of Trenzalore which Moffat had written into the dialogue of *The Wedding of River Song* [2011 – see

Volume 70], the 2011 series finale. “I’ve always had a sort of plan for the Doctor and Trenzalore,” he explained in *Doctor Who Magazine*.

Another key element of the finale plot was the resolution of the mystery surrounding Clara, the Impossible Girl, which had pervaded the series since *Asylum of the Daleks* [2012 – see Volume 70]. This would be resolved in another encounter with the Great Intelligence which had recently featured in both *The Snowmen* [2012 – see Volume 72] and *The Bells of Saint John* [2013 – see Volume 72]. However, while continuing to speak through the form of Dr Simeon, Moffat also wanted a new monstrous presence to threaten the Doctor and his friends. “The



'THE SHOWRUNNER WANTED TO DEPICT A DOCTOR WHO WAS SEVERELY TROUBLED BY THE EVENTS UNFOLDING AROUND HIM.'

great dilemma is that *Doctor Who* is never more like *Doctor Who* when it is introducing a new monster, but equally when it's reviving a foe from the classic era," he told the BBC website. "Having brought back two of the classics, the Ice Warriors and the Cybermen, this year we wanted a brand-new monster to create chills in the finale. And the thought of stylish, whispering almost-faceless creatures was an idea that firstly scared me and that I thought would work well in an episode that looks forward and back."

For the anniversary year – and the lead-in to the 50th Anniversary Special – Moffat constructed a narrative that would link into the series' 50-year history, placing Clara throughout the Doctor's time stream

to help him out at vital moments in his life. In particular, the story would depict a flashback prior to the start of the series in 1963, showing the original incarnation of the Doctor and his granddaughter Susan appropriating the faulty TARDIS which would become their home long before their arrival on Earth for the events of the début story, *100,000 BC* [1963 – see Volume 1]. The finale would also feature both the trio of Vastra, Jenny and Strax and the Doctor's mysterious, temporarily displaced wife River Song.

Draft 1 of *The Name of the Doctor* was dated Thursday 1 November 2012, and for the bulk of the time the dialogue was identical to the final shooting script. In between the flashbacks to events in the



Above: Clara and the Doctor are in for an emotional ride.

Doctor's life, Clara awoke in a cottage bedroom rather than floating in a void and commented in a voice-over about how she had dreamed about the Doctor last night – as she always did. Clara was living in a cottage by the sea, and that morning she received two letters. One was from the Maitland family with a photograph and the comment 'MISS YOU'. Looking out of the window she saw the overgrown and abandoned TARDIS in the cottage garden. She then recalled a dream of encountering the Fourth Doctor in a corridor, and then seeing the Fifth Doctor outside a window but being unable to make him hear her. On the beach, she saw the Eighth Doctor striding along a clifftop. Next Clara was bursting through a crowd in a London street where UNIT soldiers were erecting a cordon and the Third Doctor arrived in 'his little yellow car'. Then she glimpsed the Sixth Doctor working on a sparking control panel aboard a spaceship, the Second Doctor running for his life across a field, the Seventh Doctor hanging by his

umbrella from a girder, the Tenth Doctor hunched over a campfire with his back to her and turning... as she awoke. Next she was running through a busy street calling after the Ninth Doctor – and awoke to find herself watching TV. Sitting with her back to the overgrown TARDIS, she wept: "Don't go! Whatever Vastra says, or River, or me, please Doctor, just don't go... Don't go to Trenzalore!"

TARDIS tomb

When Vastra returned home after visiting Clarence, she spoke to Jenny in the orchid house seen in the previous episodes rather than the living room. The conference call was conducted in a spooky, deserted aquarium with illuminated fish tanks all around those present. Strax fought with Archie in an alley behind a pub in Glasgow, and when Strax came to he addressed the Whisper Men, thanking them for the honour of attacking him in number and picking up a plank and shovel to defend himself. At the graveyard on Trenzalore, River prompted Clara to get the Doctor to open the trapdoor by transfer to DNA, so Clara suggested that the Doctor kissed the name of his dead wife, activating the entrance. After the trapdoor slammed shut again, the Whisper Men headed for the giant TARDIS... as another, older 'pre-Matt' TARDIS without the St John logo appeared alongside it. The door opened, and a coughing, spluttering figure emerged to see the first TARDIS. Entering the lower level of the TARDIS tomb, when Clara asked the Doctor if he loved River Song, he replied, "She was clever and brave and kind and funny. And had more love in one heart than I could ever have in two." Suddenly, a strange scream terrified the Doctor – but this was a scream only he and Dr Simeon

could hear, and Simeon told Vastra that there was a word inside the scream. The Doctor arrived at the crypt entrance, admitting that the word was his name; somebody inside his tomb was screaming his name, “And logically it can only be one person.” The Doctor’s burial chamber was simply a circular stone room with the time rift inside it; footprints were leading to it, so Clara assumed somebody else had been here. Analysing the rift with the sonic, the Doctor commented: “The Time War. The last day of the Time War. And the worst day of my life... And someone wants me to go back.” Simeon was delighted, and the Doctor explained about the battle between Time Lords and Daleks to Clara – and how he stopped it. Simeon entered the rift to learn *everything*. Clara stumbled into the rift and the Doctor tried to save her from the vortex energy, but she vanished... reappearing a moment later as Oswin... and vanishing again to reappear as the Victorian governess... and then as Clara. Clara collapsed, but told the Doctor that she had seen him – all of him, stealing the TARDIS in his first incarnation, running around in other incarnations. “I saw Amy Pond fall from the Pandorica,” continued Clara as the stage directions noted, ‘We see Amy fall from the Pandorica in *The Big Bang* [2010 – see

Volume 66]. There is a crew member accidentally in the back of shot – by cutting to a close on Clara, can we make it seem like it’s her?’ “I saw the astronaut shoot you by Silencio Lake,” continued Clara, and again the script noted, ‘The lakeside scene in *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66]. Again, there’s a crew member accidentally in shot, behind the hut.

Can we try the same trick – if this works!’ She remembered dying in the Asylum and in Victorian London and the Doctor promised her that her memories would fade; the time rift sent echoes of Clara through his life, a genetic pattern acting like a guardian angel. The Doctor thanked her for being real and saving him, but then she started to scream hysterically: “I know who you are. I’ve seen who you are! I’ve seen what you become! Keep him away from me!” Strax pressed a device against her neck to stun her, and the Doctor stepped back towards the rift saying that he needed to return to the Time War to resolve it – he then spoke directly to the unseen River, and the script concluded with River fading away.

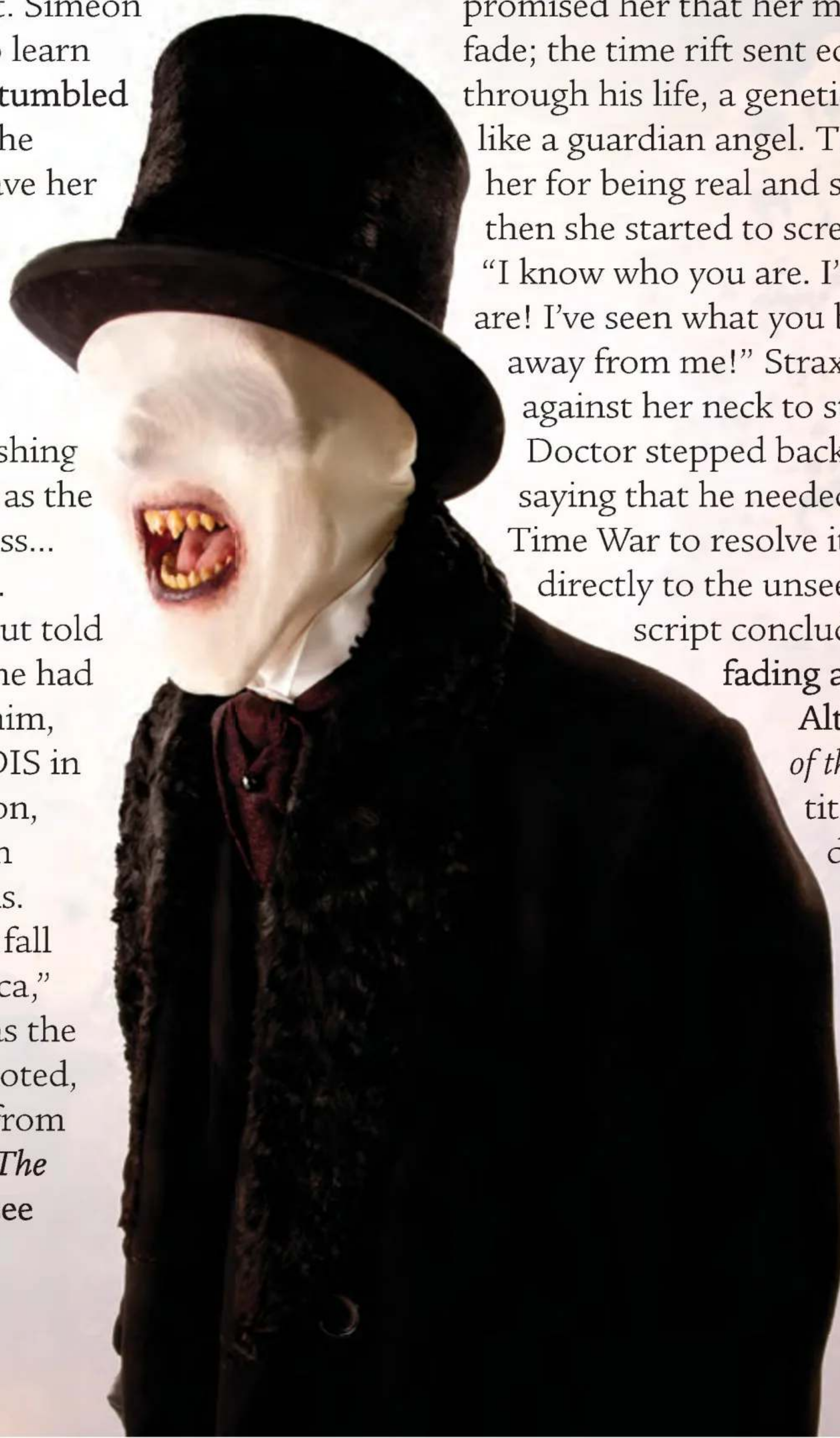
Although *The Name of the Doctor* was the title used on the first draft script, this title would be withheld during production and most drafts and paperwork referred to the episode simply as *The Finale*.

Connections: In the beginning

► The citadel on ancient Gallifrey resembles that seen in *The Sound of Drums* [2007 – see Volume 56] and *The End of Time* [2009/10 – see Volume 62], while the ‘default’ design of the Type 40 TARDIS is seen to be cylindrical.



Left:
One of
the creepy
Whisper Men.



Connections: TARDIS history

► The First Doctor and his granddaughter are seen stealing a TARDIS from Gallifrey; it had been revealed in *The War Games* [1969 – see Volume 14] that the Doctor stole the TARDIS, that it had been in for repair when he “borrowed her” in *Logopolis* [1981 – see Volume 33], and in *The Doctor’s Wife* [2011 – see Volume 67]) it was indicated that the TARDIS had chosen the

Doctor to steal her so that she could see the universe.



The interim Draft 2 was dated Wednesday 7 November. In this version, the coastal cottage material was dropped and instead Clara was seen floating in a void, recalling how she had an important message that she needed to give to the Doctor in each of her dreams... which now included her trying to follow him in the Christmas Special. The flashback to the leaf sequence in *The Rings of Akhaten* [2013 – see Volume 73] was added at this point. On encountering Dr Simeon and his hostages at the crypt entrance, the Doctor now had more dialogue as he greeted his

three old friends from Victorian London, which was the scene where this draft ended.

An interim production draft of *The Finale* was unveiled on Tuesday 13 November. In this, the conference call was now held in the dreamscape room rather than the aquarium and Vastra’s living room had replaced her orchid room. Strax no longer addressed the Whisper Men on coming to, the Doctor no longer kissed River’s grave, and the second TARDIS in the graveyard was omitted. This draft concluded with the Doctor inviting the party to enter his grave. A full production draft of *The Finale* on Wednesday 14 redefined the Doctor’s burial chamber as a vastly aged version of the TARDIS control room, with the babble of voices from previous episodes added. This closing sequence was substantially rewritten, with Dr Simeon entering the rift, and the Doctor’s life unravelling with his features blurring into those of previous incarnations. This new version now had



the further flashbacks of Clara and Oswin’s other lives as in the shooting script.

Shooting script

The episode was to be directed by Saul Metzstein – who had already handled two episodes earlier in the run, including *The Snowmen* and *The Crimson Horror* [2013 – see page 6] – and would be made at the end of the run. However, because of the complexities of scheduling production, at least two units would be at work through late November. Metzstein would helm the ‘Finale Unit’ working on Block Eleven which for the first week would overlap with Stephen Woolfenden recording the end of Block Ten, *The Last Cyberman* (latterly *Nightmare in Silver* [2013 – see page 46]). The week after this, a double-bank unit would record inserts for numerous episodes and related projects, while Metzstein completed the finale. At the outset of the shoot it was known that certain sequences – mainly at the end of the script – would not be recorded as part



of Block Eleven but would be recorded along with the 50th Anniversary Special in early 2013.

In the shooting script for *The Finale* dated Thursday 15 November, the underground workshop occupied by technicians Fabian and Andro ('their clothing resembles overalls – but there is something ecclesiastical about it. Slightly too formal – otherworldly') contained 'strange semi-organic equipment. The technology of another age.' TARDISEs 'in their neutral state' in the repair shop were described as 'identical silver cylinders'. The Doctor's first incarnation was 'an old man with silver hair... hurrying a young girl (Susan) inside. It's the Hartnell Doctor, stealing the TARDIS for the first time... The old man turns. And however we recreate him, it is the Hartnell Doctor.' Where Clara spoke to the original Doctor, the script noted, 'We don't stress – she's dressed in clothes not unlike Andro and Fabian, like maybe she also works here. Each time we see her in these sequences she's appropriately dressed for the time

and place.' Clara then found herself in 'a dark metallic corridor' where she met 'a figure in a long scarf and wild mop of hair... the Tom Baker Doctor'. Looking out of a window in the long corridor she saw in the building opposite 'a man is walking along a similar corridor... it is the Peter Davison Doctor'. On a 'windswept beach' she looked up to 'a figure on the cliff top above her. Frock coat – the Paul McGann Doctor.' On a London street there were 'Unit soldiers and jeeps, seventies style... erecting barriers... as a car drives through. The Jon Pertwee Doctor, driving his little yellow car... Clara bursting through the crowd just in time to see him go.' This was followed by glimpses of 'the Colin Baker Doctor – on a space-ship, working away at a control panel as it sparks and flashes... The Patrick Troughton Doctor – distantly seen, running for his life across a field... The Sylvester McCoy Doctor – the middle of a war, hanging from his umbrella which is hooked around a girder, as he's blasted by distant explosions.' Then in a wasteground there was 'a campfire, a figure sitting hunched at it. The David Tennant Doctor... He starts to turn...' On a busy street, Clara called out to 'the Christopher Eccleston Doctor' who started to turn.

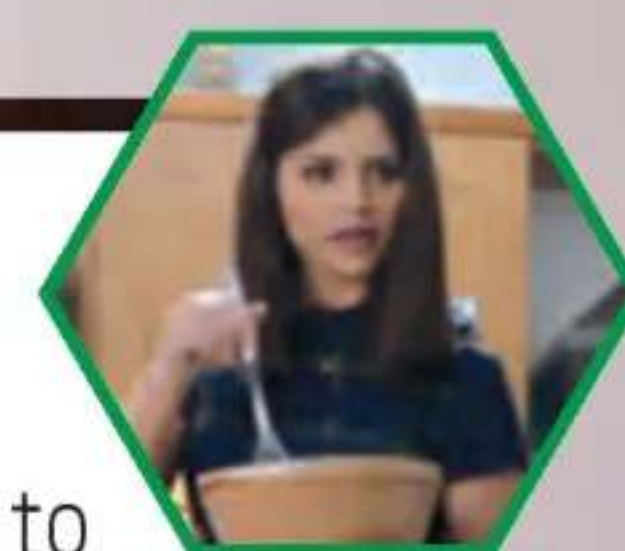
Clarence DeMarco spoke in 'a mid-European accent' and Strax's opponent Archie was described as 'a terrifyingly enormous Scotsman' and was originally armed with a plank. The dreamscape for the conference call was a 'large, spooky, deserted room, with strange, shifting walls. Rippling shadows,

Left:

Dr Simeon and the Doctor meet again.

Connections: Clara's past

➤ Clara is determined to make her mother's soufflé properly and describes herself as "Soufflé Girl"; this was the nickname the Doctor gave Oswin in *Asylum of the Daleks* [2012 – see Volume 70] because of her obsession with making the dish in question. She suddenly remembered parts of the conversations she'd had with the Doctor inside the TARDIS during the events of *Journey to the Centre of the TARDIS* [2013 – see Volume 73].





Above:
The Whisper Men don their top hats and Victorian attire.

solemn, not quite real.' When Vastra conjured up the three-dimensional portrait of Clarence, the stage directions described this as 'like the magic/Victorian version of the scene from *Minority Report*' in reference to the 2002 science-fiction movie based on the 1956 short story by Philip K Dick. As Strax came round, he found himself surrounded by Whisper Men, 'as many as we can manage, like they've turned out all the troops to take down Strax'. When the back-up of River recalled

her fate, the script indicated, 'Super-fast flashbacks to *Silence in the Library* [2008 – see Volume 59]. Just enough so we know that's what she's talking about.'

The Whisper Men were introduced gradually with directions such as 'the shadows of two top-hatted men against the frosted glass of the orchid house doors'. When the four Whisper Men fully appeared, the script noted, 'Our first good look at them. They are impeccably dressed Victorian gentlemen, in top hats, all in black. But in place of faces... It's like their

heads have been tightly wrapped in white silk, almost like high class mummies. The outlines of thin faces are all that's visible... Except. The mouths! It's as if the silk ends perfectly around the exact outline of the lips. Or as if the lips have grown onto the silk... they start stretching open their mouths. Yawning red mouths. The air is now full of terrible whispering noises.' The creatures made a sound described as like 'Gregorian chant'. Dr Simeon was described as 'top-hatted, frock-coated, seemingly identical to the Whisper Men... he's much as we remember him – pale but clearly human.'

Trenzalore

In the original kitchen scene, Clara argued with Angie about her homework and said she had to do it again while Artie claimed he was doing really well – but was in fact just drawing lots of pictures of Cybermen. At this juncture, George Maitland entered the kitchen and handed the letter to Clara. Originally, after the Doctor heard the message from Clara, he left the Maitland home, with Clara running after him to the TARDIS and hammering on the doors which then opened before she could use her key to open them. Inside, the Doctor was brooding beneath the console and commented that the TARDIS let her in; at the end of the scene when the Doctor insisted that the journey to Trenzalore would be too dangerous for Clara, the doors slammed shut and Clara commented, "Us girls together." Trenzalore was described as 'the scariest planet ever! Dark, giant craters, ravaged, ruined – a whole chunk missing from it, like a bite from an apple, debris drifting into space from this terrible gash.' As the TARDIS hurtled down towards Trenzalore, the Doctor and Clara clung to the TARDIS in

Connections: TARDIS tech

► Clara indicates that the TARDIS' navigation system is "knackered", which explains the Doctor's frequent inability to control the course of his ship. The Doctor tells his friends that the fast return protocols of the TARDIS would get them home; the fast return mechanism had featured prominently in

Inside the Spaceship [1964 – see Volume 2].



zero gravity, with the Doctor saying that they will be fine if the TARDIS turns the inertial dampers back on. After the landing on Trenzalore, inside the TARDIS the Doctor and Clara recovered and discussed visiting the former's grave. Emerging into the stone meadow, they soon encountered a structure looking like a massive TARDIS.

The crypt entrance was described as 'a huge chamber, receding into darkness. The walls are made of – what? – metal, so corroded it could look almost like stone. Patterned into the walls, roundels, not unlike the TARDIS – but massive and distorted. Almost like they've started to run down the wall, like Salvador Dali clocks.' Originally when the Doctor and Clara walked through the catacombs, River commented that the Doctor had put on a few pounds ("Got to keep him away from bacon sandwiches") and indicated that he responded to somebody shouting "run!" in a Pavlovian manner. When the

Doctor and Clara arrived at the crypt entrance, the Time Lord greeted Dr Simeon ("How's the intelligence – still great?"), Vastra ("of Paternoster Row – locked up any good monsters lately?"), Jenny ("Lose the lizard, the night can be ours") and Strax ("My number one space potato!"). When Simeon asked the Doctor to invite them inside, River urged Clara to take the Doctor's hand; this helped restore the Doctor's bravado and he acceded to the demand.

The Doctor's burial chamber was described as 'an Indiana Jones-style room. A circular stone room, several entrances. It takes a moment to recognise it, but in fact it is the TARDIS control room, vastly aged and tragically redeployed. The

Connections: Saving Clara

► Clara tells the dying Doctor, "Run. Run, you clever boy. And remember me," as she had done in both *Asylum of the Daleks* [2012 – see Volume 70] and *The Snowmen* [2012 – see Volume 72]. To save Clara, the Doctor sends her her special leaf which had brought her parents together and had featured in *The Bells of Saint John* [2013 – see Volume 72] and *The Rings of Akhaten* [2013 – see Volume 73].



Below:

The Great Intelligence in the guise of Dr Simeon.



Connections: River's end

► Professor River Song – first seen in *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] – had most recently appeared in *The Angels Take Manhattan* [2010 – see Volume 72]. The version of River seen in this story is revealed to be a “back-up” copy from after the events where she died and was preserved in the databanks of the Library

following the Doctor's first encounter with her.



console and time rotor are gone, replaced by a circular tomb dominating the centre of the room. And hanging over this, is a shifting, burning column of light – a rift in space and time.’ When the Doctor used his sonic to generate the babble of voices in the rift, the script noted the overlapping speeches: ‘Have you ever wondered what it’s like to be wanderers in the fourth dimension... Do I have the right?... Daleks, Cybermen, Sontarans – they’re all in the nursery compared to us... There are corners of the universe that have bred the most dangerous things...

You were fantastic – absolutely fantastic!... Hello, Stonehenge!... I’m the Doctor, I’m from Gallifrey, in the constellation of Kasterborous... It was the daisiest daisy I’d ever seen... So you see, nothing can stop me now!’

When Simeon stepped into the Doctor’s life, the stage directions in the revised shooting script noted: ‘flashes of the Doctor’s adventures. A flash of *A Town Called Mercy* [2012 – see Volume 71] – cutting close on one of the townsmen. It’s Simeon (in full Western garb). *The Power of Three* [2012 – see Volume 71] – the UNIT soldiers storming the Ponds’ house. Cutting close on one of them: Simeon. *A Good Man Goes to War* [2011 – see Volume 68] – the soldiers listening to Manton’s big speech. One is Simeon. *The Impossible Astronaut* – the security men race into the Oval Office, aiming their guns at the Doctor. Cutting close – one of them is Simeon... More adventures, more glimpses of Simeon – basically everything we can

fake up... David Tennant episodes, Chris Eccleston episodes.’ In the subsequent scene as the Doctor thrashed in pain, ‘his features blur and change – Peter Davison, Tom Baker, Jon Pertwee... On the glowing column of light: more flashbacks. Now so fast they can be still photographs – Simeon in the background of all the classic Doctors’ adventures – McGann, McCoy, Colin Baker, Davison, Tom Baker, zooming back and back to the very beginning... The image of Simeon in the light, now wavering, distorting – Pertwee, Troughton, Hartnell.’

When Clara was reborn and lived new lives, there was a short scene of Clara and another barmaid clearing out the back of the Rose and Crown in Victorian London when Clara suddenly declared that she should be a nanny looking after kids. In revisions, this was replaced by a scene in the pub which was noted as ‘possibly a shot stolen from the Christmas Episode’ and followed by her waking up in her bedroom at the Rose and Crown commenting, “I shouldn’t be here...



I should be a nanny. I should be looking after kids.” There was then a montage of scenes from the Christmas episode, ‘a superfast (only a few seconds) cut down of the whole story, blizzarding by. Ending as Clara plunges from the cloud, to her death. Her cry becomes – the cry of a new born baby.’ The scene changed to a futuristic city with the note, ‘We could use a shot of New Earth for this’; there was to have been a conversation between Oswin and her mother, with the girl saying, “You know what? I should be out in space. Don’t know why I feel that, but I do... Just thinking I might join the Space Corps.” This led into ‘a lightning fast cut down of the whole *Asylum* episode (only a few seconds) ending with the Doctor’s escape and the planet exploding.’ This then led to the sequence with the First Doctor stealing the TARDIS. As the Doctor ascended the steps to the rift, the stage directions likened him to ‘Sydney Carton ascending to the guillotine’ in reference to the self-sacrifice of the main character in

Charles Dickens’ 1859 novel *A Tale of Two Cities*.

The opening of the episode with the Doctor’s original acquisition of the TARDIS was set on ‘Gallifrey – a very long time ago’. Originally, no specific year was given in the script for the Victorian sequences, although this was shown on screen as 1893 – the same year as *The Crimson Horror*. The present day sequences took place on 10 April 2013 – partway through transmission of the series and a week after the day on which the graveyard scene in *The Snowmen* had originally been set.

Finale reunion

Most versions of the shooting script circulated to the cast and crew from Thursday 15 November omitted all the material of Clara interacting with the previous Doctors. The scripts also all concluded with River Song fading away, since the final scene for the episode had not been written at this point as it was planned to be recorded with the Anniversary Special to lead into the following instalment. No readthrough was held for the episode. Various cast members rejoined the *Doctor Who* team for this finale. Neve McIntosh, Catrin Stewart and Dan Starkey as Vastra, Jenny and Strax had recorded both *The Crimson Horror* and *The Snowmen* a few months earlier, and also returning from the latter of these was Richard E Grant as Dr Simeon. Eve De Leon Allen and Kassius Carey Johnson as the Maitland children were then working on *The Last Cyberman*. Returning as River Song, Alex Kingston had completed recording on *The Angels Take Manhattan* [2012 – see Volume 72] in April, since when she had recorded an edition of BBC One’s *Who Do You Think You Are?* and an episode of *NCIS*. ■

Left:

The Doctor and his friends arrive at his tomb.



Production

Above: Jenna-Louise Coleman poised for the next scene.

Block Eleven started recording on Friday 16 November in tandem with Block Ten, *Nightmare in Silver*. Consequently, for the first day, Metzstein had scheduled scenes which did not require either Matt Smith or Jenna-Louise Coleman who were still working with Stephen Woolfenden. After recording an additional scene for *The Crimson Horror* with Neve McIntosh and Dan Starkey, the crew headed out on

location to the Coal Exchange in Mount Stuart Square where recording would continue through to 7pm. Catrin Stewart joined the cast to record further inserts for *The Crimson Horror* and also the mini-episode *The Great Detective*, following which the scenes of Strax taking on Archie in the Glaswegian pub were performed under the gaze of a behind-the-scenes crew. Stunt arranger Crispin Layfield set up the action sequence, with Matthew Stirling doubling Rab Affleck – a former

semi-professional boxer who was playing Archie – for the combatants’ crash through the window. “It’s the first time I’ve actually burst through a window. Might do it again some time,” commented Dan Starkey to the behind-the-scenes crew. Becca Smith of Millennium FX had supervised Starkey’s Sontaran make-up, while Rob Mayor, Katy Cherry and Robin Pritchard worked together on the look of the Whisper Men (or ‘Enemy’ as they were referred to on the call sheets), whose jagged teeth were provided by Chris Lyons of Fangs FX. The main ‘hero’ Whisper Man was Paul Kasey, a regular creature performer on the show since 2004 who had most recently worked on *Journey to the Centre of the TARDIS* [2013 – see Volume 73].

Dreamscape

Pink revisions were made to the script on Monday 19 November; these were generally minor in nature as Dr Simeon’s comments about the Sycorax leader, Solomon, Cybermen and Daleks were inserted, while his claim that the Great Intelligence had learned every secret ever was omitted. Following the weekend, work continued in tandem with Block Ten. Recording in Studio 4 at Roath Lock was scheduled for 9am to 8pm, covering scenes in the dreamscape where Vastra and Jenny summoned their colleagues, with Alex Kingston returning to production as River and Fiona Walsh of Millennium FX supervising McIntosh’s lizard-like appearance. Coleman began the day working with the other crew, and then joined the trance-induced conference call from 11.25am. The following day saw an extended shoot from 9am to 9pm; both Coleman and Smith were back on the Cybermen episode, so Richard E Grant resumed his role as the possessed

Dr Simeon to confront Vastra and her friends at the crypt entrance, constructed in Studio 4. The Whisper Men team from Millennium FX now comprised Lorenzo Tamburini, Katy Cherry, Robin Pritchard and Rani Sikka.

More pink revisions were made to the script on Tuesday 20; George Maitland’s fleeting appearance in the episode was omitted, Clara now told the Doctor about Jenny being dead during the living room conversation, Clara running out of the Maitland house and into the TARDIS was dropped, and the start of the next scene inside the ship was changed – adding the reference to Dorium and omitting the material where Clara’s decision to stay was made for her. Some of the dialogue between the Doctor and Clara after their arrival on Trenzalore was moved outside the TARDIS into the stone meadow, and the scene of them first seeing the giant TARDIS was dropped. Some of River’s dialogue as the Doctor studied her fake grave was omitted, as were some of her speeches while the Doctor and Clara walked through the catacombs beneath

Below:

An angry Doctor squares up to Dr Simeon.



Connections: The big question

► Trenzalore was mentioned previously by Dorium in *The Wedding of River Song* [2011 - see Volume 70] when he said, "On the fields of Trenzalore, at the fall of the Eleventh, when no living creature can speak falsely, or fail to answer, a question will be asked. A question that must never, ever be answered." This question - about the Doctor's name - had been alluded to as the First

Question in *Let's Kill Hitler* [2011 - see Volume 68].



Right:

The Great Intelligence is determined to destroy the Doctor's life.

the grave. The Doctor's comments that the TARDIS' telepathic circuits were awakening memories that Clara should not have had were added, and the sequence where the Doctor and Clara confronted Simeon at the crypt entrance was rewritten. Some of the Doctor's dialogue about the rift caused by the death of a time traveller was reworked, while his comment to Dr Simeon about being scattered along his timeline like confetti was added. The Whisper Men no longer turned into piles of paper, but instead Simeon appeared in the Doctor's past escapades which were outlined in the script and the Doctor's features started

to blur into past incarnations. Simeon was now seen in the background of the scene between Andro and Fabian, wearing similar robes; shortly afterwards, he appeared serenely in the column of light and said, "It is done." The Whisper Men then collapsed. The alley sequence behind the Rose and Crown was relocated to Clara waking in her bedroom at the pub, and the conversation between Oswin and her mother in the futuristic city was omitted. In the closing scene, additional dialogue was added in which the Doctor told Jenny that Clara had one advantage over Dr Simeon: him.

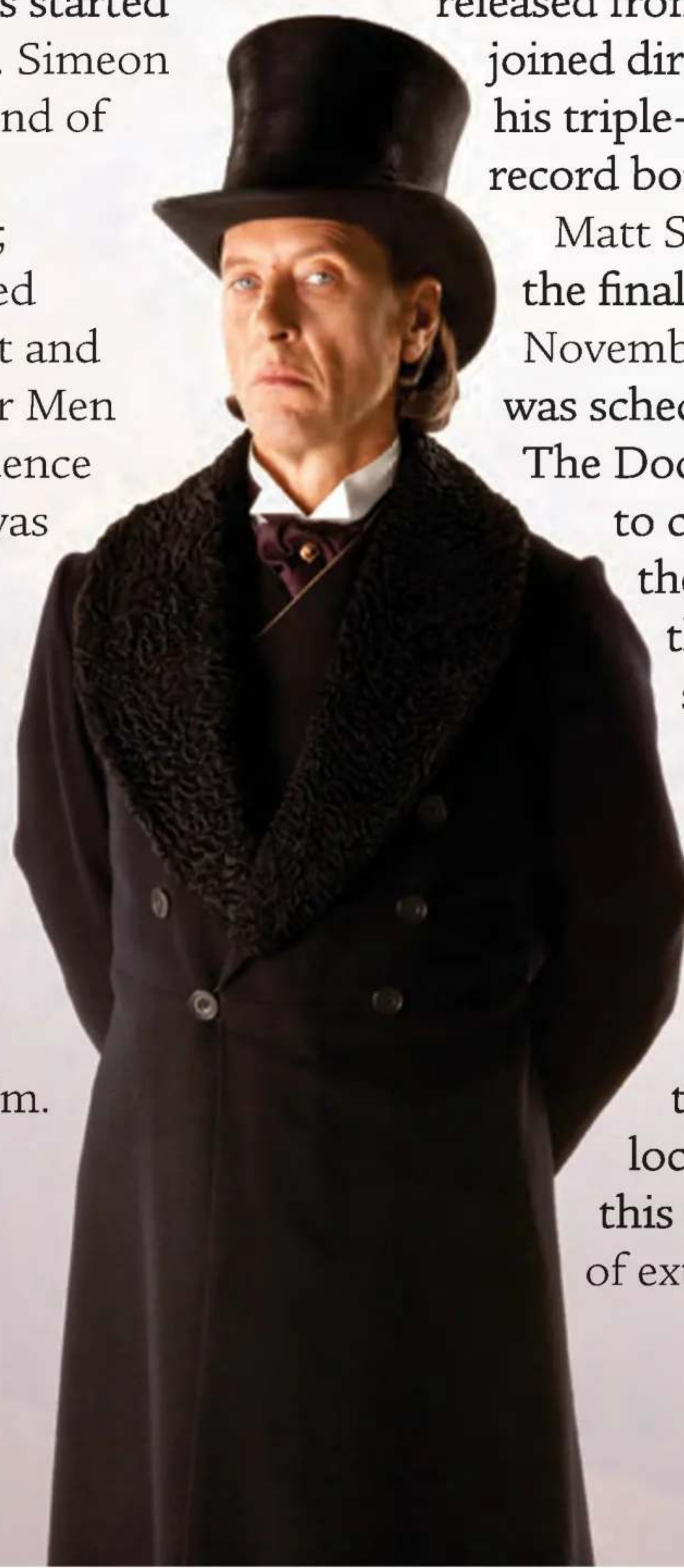
Recording on Wednesday 21 November comprised an extended shoot from 9am

to 8.20pm, and began in Studio 1 with pick-up shots to complete the dreamscape conference call, with Coleman again available. This material included River slapping Vastra, with Kingston's blow to McIntosh being a little stronger than the recipient expected; "Oh, I did, I slapped her. It was terrible. I think I don't know my own strength," confessed Kingston to the BBC website. The effect shot of Dr Simeon's face being torn was recorded against a greenscreen, with Millennium FX's Rob Mayor in charge of this special prosthetic effect; Richard E Grant also recorded inserts for *The Bells of Saint John* [2013 - see Volume 72] before the unit went out on location to record a new scene for *The Snowmen*. A further pick-up at Roath Lock was a shot of the telegram received by Strax, and Valentina Visintin joined the Whisper Men crew from Millennium. Once Coleman had been

released from Metzstein's unit, she joined director Jamie Stone and his triple-bank unit in Studio 4 to record bonus DVD material.

Matt Smith was available to join the finale unit on Thursday 22 November when studio recording was scheduled for 8.30am to 7pm.

The Doctor and Clara arrived to confront Dr Simeon and the Paternoster Gang at the crypt entrance, with stunt arranger Jo McLaren present to supervise the assault of the Whisper Men on the Doctor's friends. It had been planned to release Coleman by 4pm to join the Block Ten unit for a location night shoot, but this was abandoned because of extreme weather conditions





in the area. Meanwhile, Smith travelled to London Studios to record the Christmas edition of BBC One's *The Graham Norton Show* on which he promoted the festive *Doctor Who* Special.

Clara's soufflés

Pink revisions to the finale script on Friday 23 November covered a short additional scene of the whisper voices at River's grave as Clara and the Doctor raced away was added using material from the subsequent catacomb sequence. Further blue revisions the same day reworked the kitchen scene to add all the material about the soufflé wisdom dispensed by Clara's mother. In the graveyard, the Doctor now let on to Clara that River Song was his wife. When River commented on her fate in the Library database, the script now suggested rapid flashbacks of *Silence in the Library/Forest of the Dead* [2008 – see Volume 59]. Later in the burial chamber, Clara now recalled her mother's words on soufflés to Vastra.

Richard E Grant concluded his work on the episode with his material in the Doctor's burial chamber – the redressed TARDIS set – in Studio 4 on Friday 23 November, the show's 49th anniversary. Work was scheduled from 8am to 7pm, and alongside the scenes in the decaying future TARDIS there was a further new scene for *The Snowmen*. The crew then reconvened at Roath Lock on Saturday 24 and completed the burial chamber sequences between 8am and 7.15pm.

For the final week of production on the 2013 series, Saul Metzstein continued to helm the finale unit while other directors simultaneously took charge of the double bank unit. On Monday 26, the finale unit worked from 8am to 7.15pm at Beatty Avenue in Roath to record all the scenes at the Maitland home for both the finale and *The Crimson Horror*, starting without Matt Smith who was recording *The Bells of Saint John: A Prequel* nearby

Above:

The cast and crew on set between takes.

Connections: Fibber

▶ The Whisper Men refer to the Doctor as "the man who lies", echoing Colonel Manton's description in *A Good Man Goes to War* [2011 – see Volume 68].



with director John Hayes. The double bank unit then made for Uskmouth Power Station to record material for *Nightmare in Silver*, but also recorded insert shots of the Doctor and Clara climbing through the lower levels of the TARDIS tomb with Ian William George and Elena Allsopp standing in for Smith and Coleman.

Tuesday 27 November saw recording from 9am to 8pm in Studio 4, including pick-up shots for the dreamscape with Coleman and Kingston only, following which Coleman had a costume and make-up change to record her shots in the TARDIS repair shop as she advised the first incarnation of the Doctor on which vessel to steal. Kevin Legg and Grania Pickard appeared as stand-ins for the old Doctor and his granddaughter Susan in this material. Following this, some of the TARDIS corridor sets from *Journey to the Centre of the TARDIS* were redressed so that a differently clad 1970s-style Clara could catch glimpses of the sixth and fourth incarnations – as played by Stephen Coggins and Thomas Taylor respectively. A 1980s-look Clara then glimpsed the perils which the Seventh Doctor would find

Right:

The Paternoster Gang have the Doctor's back.

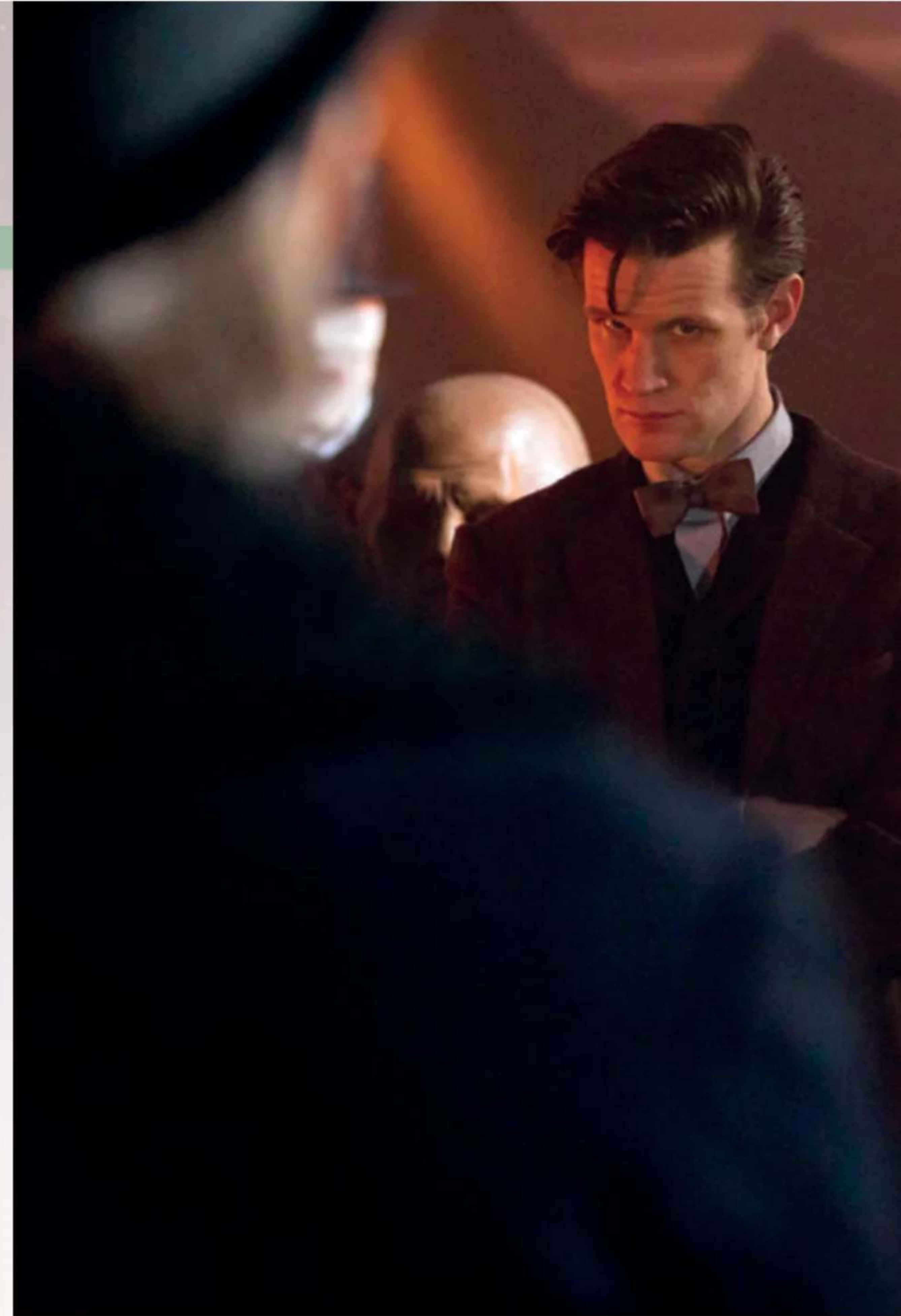
Connections: Death sentence

▶ Dr Simeon recalls how the Doctor had dispensed terminal justice to the Sycorax leader in *The Christmas Invasion* [2005 – see Volume 51] and Solomon in *Dinosaurs on a Spaceship* [2012 – see Volume 71] as well as referring to the

skirmishes with Cybermen and Daleks.



himself in during *Dragonfire* [1987 – see Volume 44], after which greenscreen shots were recorded of Clara for insertion into shots featuring the Fifth, Second and Third Doctors – with Simon Challis hurrying past in a fur coat similar to that worn by Patrick Troughton in *The Five Doctors* [1983 – see Volume 37]. Work also commenced on further greenscreen shots of Clara floating in the void of the Doctor's own past. Meanwhile, Stephen Woolfenden and the double



bank unit recorded various inserts in Studio 1, including a shot of Bessie – the car often driven by the Doctor's Third incarnation – driving past a greenscreen with Charlotte Parsonson standing in for Clara. After this, the double-bank unit went out on location to record the mini-episode *Clarence and the Whispermen*.

Mini-episode

The shooting script for the mini-episode had been issued on Saturday 24 November 2012; set before the events of *The Name of the Doctor* it concerned the character of Clarence being confronted in his cell by the Whisper Men and given information in exchange for his life which would lead Vastra and friends into the narrative of the finale.

The mini-episode was recorded at Cardiff Castle, wrapping at 7pm. Michael Jenn appeared as Clarence who was confronted by the four Whisper Men in his Victorian prison cell. Slight trims were



made to the sequence in editing. When Clarence asked the spectres what they wanted, he added, “Just tell me and let me sleep.” After he explained that he didn’t understand what was wanted of him, the main Whisper Man said, “We offer you your life.” “I don’t understand who you are,” reiterated the prisoner, “What do you want with me? Why are you always here?” When the Whisper Man asked Clarence if he wanted to live, the unfortunate replied, “Of course!” “Yet tomorrow you hang,” said the terrifying figure before explaining about the information, “With which you can purchase your life.” After the strange visitors said that Clarence would be spared, the prisoner asked, “And then will you be done with me. You’ve been with me all my life, in my dreams, in the dark.” As the Whisper Man assured their victim that he would live a long life, the voice added, “Health will always be yours... You will not have pains or complaints of any kind.” At the conclusion as Clarence cried to be left alone, the voice recited the rhyme: “Do

you hear the Whisper Men/
The Whisper Men are near/
If you hear the Whisper Men/
Then turn away your ear...”
The finished 2’16” item was included on the commercial release of *Doctor Who: Series 7: Part 2*.

The finale unit recorded on location from 8am to 7.35pm on Wednesday 28 November, commencing at Merthyr Mawr House, Bridgend; this Grade-II-listed building dated from the early nineteenth century and was used to record all the scenes at Vastra’s home for the finale, plus an insert for *The Snowmen* before lunchtime. The crew then relocated to Cardiff Castle – used for the mini-episode the previous day and before that on *The Rebel Flesh/The Almost People* [2011 – see Volume 67] from November 2010 – where Vastra’s encounter with the imprisoned Clarence was recorded. Matt Smith, Jenna-Louise Coleman and Alex Kingston then arrived to record most of the sequence with the Doctor and Clara discussing River – or rather her back-up – in the catacombs; prior to this, the trio had been on location recording a sequence for *Journey to the Centre of the TARDIS* and some DVD bonus material with the other unit.

A final set of pink script revisions was issued on Thursday 29 November when the sequence of the Doctor and Clara experiencing zero gravity in the TARDIS was dropped. The greenscreen shots of Clara spinning through the void were completed from 8am on Thursday 29 November in Studio 3 at Roath Lock, after which Coleman was joined by Smith to record the arrival of the Doctor and Clara in the stone meadow of Trenzalore up to

Connections: AKA



► Dr Simeon gives the Doctor names such as ‘the Storm’ – it was established in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50] that the Daleks knew him as ‘the Oncoming Storm’ – and also the Valeyard, the name used by an amalgam of the darker sides of the Doctor’s nature between his twelfth and final incarnation in *The Trial of a Time Lord* [1986 – see Volume 42].

Above:

The Whisper Men are on the Doctor's tail.

7pm. Meanwhile, the new Christmas mini-episode *Vastra Investigates* was recorded on location by John Hayes with the Paternoster Gang, after which Woolfenden again took over the unit back at Roath Lock Studio 1 and recorded the shot of the Victorian mother with her baby and also of the young Victorian Clara at the window; Clara's mother was played by Elena Allsopp who had stood in for Coleman in various sequences, while the young Clara was played by Sophie Downham, who had previously played the young 1980s version of Clara in *The Bells of Saint John: A Prequel*.

Greenscreen shots of River and the Whisper Men in the catacomb scene commenced recording in Studio 3 from 8am on Friday 30 November. The stone meadow sequence was then completed before the team moved into Studio 4 for the Doctor and Clara moving through the lower level of the tomb, hotly pursued by the Whisper Men. The stunt of the Doctor and Clara falling through River's false grave was then performed with stunt experts Gordon Seed and Dani Biernat

doubling for Smith and Coleman under the guidance of Crispin Layfield. Further recording through to 7pm covered the Doctor and Clara aboard the TARDIS on its hazardous journey to Trenzalore. Meanwhile, John Hayes and the double bank unit had been working since 8am in Studio 3 on the TARDIS' dramatic arrival in the stone meadow of Trenzalore and the sight of the Doctor's massive tomb, following which they recorded inserts for *Nightmare in Silver*. That afternoon, the set was visited by Tim Davie, the BBC's acting Director General.

"After 10 months of shooting we're about to finish this series," Steven Moffat told the behind-the-scenes crew on Saturday 1 December. "It's a strange feeling... very strange feeling." Coleman started work with the finale unit at 8am, completing period Clara's greenscreen interaction with the Second, Third and Eighth Doctors in Studio 3 with Simon Challis and Liam Hanley dressed as the Second Doctor and Eighth Doctor. Coleman then joined the double-bank

unit while Elena Allsopp doubled for her as Oswin as Clara's alter-ego gazed upon a futuristic city – to be inserted by post production on the greenscreen of Studio 1. Studio 4 was then home to the underground workshop of Gallifrey where Andro and Fabian witnessed the theft of a TARDIS, with Andy Sweet standing in as the shadowy figure of Dr Simeon as the Great Intelligence attempted to rewrite the Doctor's life at this early point. Smith and Coleman then returned from completing work on *Nightmare in Silver* with the double-bank unit and recorded all the remaining TARDIS scenes of the Doctor and Clara heading for Trenzalore. "The explosion was incredible. I loved it!" exclaimed Smith after the pyrotechnics detonated during this sequence by the visual effects team. With work covered by a behind-the-scenes team, principal recording on the series wrapped on time at 7pm.

Following the New Year, pre-production commenced on the April recording for the 50th Anniversary Special and also the conclusion to the finale. This material was



issued as a shooting script entitled *The Name of the Doctor: Final Scene* on Monday 18 March, picking up from the Doctor entering the time rift. 'A distant figure, briefly seen. The Hartnell Doctor... And now, tearing past her, the Troughton Doctor. Running in the distance, the Davison Doctor. (As before, we should use doubles, obscured by fog.)... A gasp of pain makes Clara turn. Some distance away the McGann Doctor is convulsing in pain, looking at his glowing hands – he now throws his hands wide and his head back, disappearing into a fountain of regeneration energy – and then he's obscured by a gust of fog.' The figure who appeared in the closing shots was described as 'another figure, his back to us. But this isn't any Doctor we recognise. He looks a little battered, and scorched, like he just walked out of a fire fight. He wears a military great coat, flapping the wind, and his head is bowed in sorrow. The Doctor clearly recognises him – almost pales.' The script concludes with the indication that the action would end with the caption: 'INTRODUCING XXXX XXXXX AS THE DOCTOR'.

Connections: In a spin

► The Doctor tells Clara that the dimensioning forces deep in the TARDIS can cause giddiness, as he had told his companion Adric in *Castrovalva* [1982 – see Volume 34].



Left:
"Hello sweetie."
River Song
is back!

The Impossible Girl

As a new pair of items associated with *The Name of the Doctor*, Steven Moffat wrote two scenes – one for the Doctor and one for Clara – in which the two travellers wandered through a 'dreamscape', each talking about the other who appeared frozen in time and recalling sensations which came to a head on their visit to Trenzalore. The scripts, both entitled *7.13 Prequel* and subtitled *Doctor and Clara* were issued on Monday

THE NAME OF THE DOCTOR

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Above:
The Impossible
Girl and
the Doctor.

18 March, along with *The Name of the Doctor: Final Scene*, and described the dreamscape as ‘a strange surreal space, full of shafts of light, and plunging shadows. A huge corridor perhaps, a chamber.’ For the Doctor, this was populated by ‘items from all the Clara episodes, all pertaining to Clara. The Dalek she was trapped in, in *Asylum*. The governess costume on a hanger. Details of the Impossible Girl across those first two episodes.’ For Clara, these became ‘items from the last seven stories, like a storehouse of memories. The Cyber-Chess player. The Ice Warrior helmet. A Spoonhead. The organ from *Crimson*.’ In his monologue, the Doctor recalled his first two fatal meetings with Clara/Oswin

in *Asylum of the Daleks* [2012 – see Volume 70] and *The Snowmen*.

Three days were allocated for recording of special scenes including the conclusion to *The Name of the Doctor* and the *Doctor* and *Clara* minisodes.

Introducing John Hurt

Saul Metzstein handled the minsodes at Roath Lock on Monday 25 March. From 8am to 7pm on Monday 25 March 2013, Matt Smith recorded his scene in Clara’s dreamscape first in Roath Lock Studio 4, after which Jenna-Louise Coleman took centre stage for Clara’s wander into the Doctor’s dreamscape. The set was dressed with numerous props

including Mrs Gillyflower's machine from *The Crimson Horror*, the Cyberman chess player and implosion bomb plus consoles from *Nightmare in Silver*, Clara's governess outfit along with a Snowman and the pub sign from *The Snowmen*, plus the Doctor's painting and a dismantled Spoonhead from *The Bells of Saint John*.

On Tuesday 26 most of the concluding scene for *The Name of the Doctor* was recorded with Smith and Coleman from 9am to 8pm in Studio 3. Crispin Layfield supervised Clara being buffered by the Doctor's earlier incarnations with Kevin Legg, Thomas Taylor and Stephen Coggins now joined by Neil Rogers and Simon Ward as the fifth and ninth incarnations of the Doctor. Tests with the 3D cameras to be used on the anniversary episode were then conducted from 8am on Wednesday 27, after which a series of bulletins entitled *Strax News* were recorded against greenscreen in Studio 3 from 2pm with Dan Starkey in full costume as the Sontaran. Also during the afternoon, Matt Smith met with children from

the Starlight Wish Givers scheme and recording concluded at 5pm. The very final shots of John Hurt as the unknown previous incarnation of the Doctor were then recorded in Studio 2 by director Nick Hurran on Friday 5 April. The closing captions appended to the episode read: 'Introducing John Hurt as The Doctor. To Be Continued... November 23rd.'

Another special shoot during the anniversary block was a 48" video sequence written for the forthcoming BAFTA ceremony in May. This was recorded on the TARDIS set with Smith and Coleman by Nick Hurran on Thursday 25 April to a special script entitled *BAFTA Scene* issued on Monday 22 April; the Doctor addressed ceremony host Graham Norton regarding a golden BAFTA Award trophy mask – which he noted resembled an Axon from *The Claws of Axos* [1971 – see Volume 16] – before Clara explained to him what this object really was and then, as Coleman headed for the live ceremony, added, "Wish me luck!" ■

PRODUCTION

Fri 16 Nov 12 Coal Exchange, Mount Stuart Square, Cardiff Bay (Pub)

Mon 19 Nov 12 BBC Roath Lock Studios: Studio 4 – Dreamscape

Tue 20 Nov 12 BBC Roath Lock Studios: Studio 4 – Crypt Entrance

Wed 21 Nov 12 BBC Roath Lock Studios: Studio 1 – Dreamscape/Greenscreen/Pub

Thu 22 Nov 12 BBC Roath Lock Studios: Studio 4 – Crypt Entrance

Fri 23-Sat 24 Nov 12 BBC Roath Lock Studios: Studio 4 – The Doctor's Burial Chamber

Mon 26 Nov 12 Beatty Avenue, Roath, Cardiff (Maitland House: Front

Garden/Kitchen/Clara's Bedroom/Living Room/Hallway and Landing); Uskmouth Power Station, West Nash Road, Newport (TARDIS/Tomb/Lower Level)

Tue 27 Nov 12 BBC Roath Lock Studios: Studio 4 – Dreamscape/Repair Shop/Dark Metal Corridor/Corridor/London Streets (1970s)/Field/The Void; Studio 1 – London Streets (1970s)

Wed 28 Nov 12 Merthyr Mawr House, Merthyr Mawr, Bridgend (Vastra's Entrance Hall/Vastra's Living Room); Cardiff Castle, Castle Street, Cardiff (Victorian Prison/Catacombs)

Thu 29 Nov 12 BBC Roath Lock Studios: Studio 3 – The Void/Trenzalore

– The Stone Meadow; Studio 1 – Victorian London

Fri 30 Nov 12 BBC Roath Lock Studios: Studio 3 – Greenscreen/Trenzalore – The Stone Meadow; Studio 4 – TARDIS/Tomb/Lower Level/Trapdoor – The Stone Meadow

Sat 1 Dec 12 BBC Roath Lock Studios: Studio 3 – Greenscreen; Studio 1 – Futuristic City; Studio 4 – Underground Workshop/TARDIS/Console and Undercroft

Tue 26 Mar 13 BBC Roath Lock Studios: Studio 3 – Battlefield/Doctor's Time Stream

Fri 5 Apr 13 BBC Roath Lock Studios: Studio 2 – Battlefield

Post-production

Right:

Clara saves previous incarnations of the Doctor.

In editing, footage taken from episodes throughout the history of *Doctor Who* was inserted as required. The colourised shots of William Hartnell's Doctor in the pre-credits came from two episodes of the monochrome serial *The Aztecs* [1964 – see Volume 2]; the shot of him in the doorway was originally him entering the temple in the episode *The Warriors of Death* while the next shot of him listening to Clara was originally a conversation with Cameca from *The Day of Darkness*. The Doctor's line of dialogue was lifted from *Invasion*, the fifth episode of *The Web Planet* [1965 – see Volume 4]. The Fourth Doctor striding along a corridor was taken from Part Two of *The Invasion of Time* [1978 – see Volume 28], while the Sylvester McCoy Doctor was seen dangling in the cliffhanger from Part One of *Dragonfire*. The Third Doctor drove past in Bessie from *The Five Doctors*, which was also the source of the fur-coated Second Doctor running along; this was one of three colour serials in which the Second Doctor had appeared. The prone Fifth Doctor was shown in the Matrix from Part Three of *Arc of Infinity* [1983 – see Volume 36], and Clara then pursued the current Doctor in *The Snowmen* before the leaf sequence with Dave and Ellie from *The Rings of Akhaten* [2013 – see Volume 73] was seen. After the credit sequence, the setting was established by the caption 'London 1893'. Clara had flashbacks to the events of *Journey to the Centre of the TARDIS* which she had previously forgotten. The voices of the Doctor coming from the rift comprised the First Doctor (William Hartnell) addressing



Ian and Barbara in *100,000 BC*, the Sixth Doctor (Colin Baker) condemning the Time Lords with comparison to other species in *The Trial of a Time Lord* [1986 – see Volume 42], the Fourth Doctor (Tom Baker) pondering if he could wipe out the Daleks in *Genesis of the Daleks* [1975 – see Volume 23], the Second Doctor (Patrick Troughton) considering dangerous things bred by the universe in *The Moonbase* [1967 – see Volume 9], the Ninth Doctor (Christopher Eccleston) telling Rose that she was fantastic as he regenerated in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50], the Tenth Doctor (David Tennant) announcing his background in *Voyage of the Damned* [2007 – see Volume 57], the Fifth Doctor (Peter Davison) explaining to Stotz that nothing could stop him in *The Caves of Androzani* [1984 – see Volume 39], the Eleventh Doctor saying hello to Stonehenge in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] and the Third Doctor (Jon Pertwee) recalling the daisiest daisy he had ever seen in *The Time Monster* [1972 – see Volume 18]. As time was rewritten, the Second Doctor was seen from *The Mind Robber* [1968 – see Volume 13], the same extract from *The Invasion of Time* was reused, a Yeti – the instrument of the Great Intelligence – was seen from *The Web of Fear* [1968 – see

Volume 11], the First Doctor was glimpsed in *The Aztecs*, the Third Doctor was again seen in *The Five Doctors*, and the attack on the Doctor by Dr Simeon was shown from *The Snowmen*. The images seen floating around the time rift depicted the First Doctor from *The Aztecs*, the Fourth Doctor from *The Invasion of Time*, the Third Doctor from *The Three Doctors* [1972/3 – see Volume 19], the Second Doctor from *The War Games* [1969 – see Volume 14] and the Ninth Doctor from *Rose* [2005 – see Volume 48], plus the Whisper Men from elsewhere in *The Name of the Doctor*. There were then further flashbacks to the events of *Asylum of the Daleks* and *The Snowmen*, and of Clara living her life at the pub in *The Snowmen*. Clara's encounters with the Doctor from *The Invasion of Time*, *Dragonfire*, *The Five Doctors*, *Arc of Infinity* and *The Snowmen* were then shown again, plus the colourised material from *The Aztecs*.

Connections: Saved

► Vastra comments on the Doctor dying everywhere at once, citing the Dalek Asylum from *Asylum of the Daleks* [2012 – see Volume 70] and Androzani from *The Caves of Androzani* [1984 – see Volume 39]. Other events which were undone were the Doctor's saving of Jenny, his actions in making Strax into a nurse, as discussed in *A Good Man Goes to War* [2011 – see Volume 68], and his various savings of the universe from stories such as *Logopolis* [1981 – see Volume 33] and *The Stolen Earth/Journey's End* [2008 – see Volume 60].



Dialogue and voice-overs

Several sequences were altered and lines of dialogue cut during editing. Over the establishing shot of Gallifrey, it was originally intended that there be a voice-over between the two technicians, with Fabian saying, “Chancery Guard, please report to the repair shop. Someone is stealing one of the TARDISes – Type 40, malfunctioning cloaking device.” “Chameleon circuit,” corrected Andro. “What’s a chameleon?”

Left:

Clara Oswald – the girl who saved the Doctor.

Connections: Wrap up

► River Song warns Clara about the time winds, the effects of which had been seen in *Warriors' Gate* [1981 – see Volume 33].



asked his colleague. “Dunno,” admitted Andro. This speech referred to the Chancellery Guard of Gallifrey first seen in *The Deadly Assassin* [1976 – see Volume 26] and also the definition of the TARDIS as Type 40 first heard in the same story. The Doctor had referred to the TARDIS’

ability to change shape as a cloaking device in the *Doctor Who* TV Movie [1996 – see Volume 47], although when Rose had used the term in *Boom Town* [2005 – see Volume 50] he had corrected her to “chameleon circuit”, a term first heard on television in *Logopolis* and coined in the 1976 novelisation *Doctor Who and the Terror of the Autons*.

At the end of the scene in the prison, when Clarence asked “Well?”, Vastra originally replied, “Speak.”

During the conference call, after Strax said that he was busy destroying pleasant primitives, he originally clutched his head and shouted, “Thank you, Archie, that will be all.” When Clara arrived in the dreamscape, after Vastra explained that time travel had always been possible in dreams, she added, “Think of this

as a conference call within an agreed dreamscape.” After Jenny said that the location of the Doctor’s secret was secret, Clara replied, “Fair point – but where is he?” “Where’s who?” asked Jenny. “The Doctor,” continued Clara. “It’s his secret we’re talking about.” When River asked how Clarence described what he was giving Vastra, the Great Detective originally replied, “He said the Doctor had a secret and he...” “I said exactly. Exactly what did he say?” asked the professor. When Jenny was murdered in London, in the dreamscape River commented, “She’s gone, she’s just an image now,” as Jenny faded away like smoke.

After Strax awoke in Glasgow, the next scene in the dreamscape originally began earlier with Clara and River alone. “What do I do, do I wake up?” asked Clara. “It’s up to you now – you have to warn the Doctor,” insisted River as the Whisper voices echoed, “Doctor... Doctor... Doctor...” causing the women to spin around and see their attackers. “What are they? What are those things?” asked Clara. “Whatever they are, they’ve breached the dreamscape – come here,” said River as she grabbed the girl and kissed her hard on the forehead. “What are you doing?” asked Clara as River rounded on the Whisper Men asking them what they wanted.

In the kitchen, after the Doctor admitted to Clara that River was “an ex”, he then asked, “And Jenny’s dead?” “She said she’d been murdered, it was... horrible,” recalled Clara. “She was in the mindscape at the time – there’s still a chance, I suppose,” ruminated the Doctor before asking Clara to recall Clarence’s exact words.

After the arrival on Trenzalore, the conversation between the Doctor and Clara about the gravestones being a bit basic and how the size of the gravestone denoted the rank of the fallen on the

Below:
Dr Simeon
isn’t happy.





battlefield was added in dubbing and reworked some previously deleted dialogue. The scene of Vastra's party encountering Dr Simeon at the crypt entrance originally came before the Doctor discussing the huge TARDIS monument. After Strax restarted Jenny's heart, he told Vastra, "You would do well to remember I am a fully qualified nurse." "You are a good friend, Strax," said the grateful Silurian. "I resent that!" retorted her butler. "I do not retract it," assured Vastra.

As the Doctor made off for the huge TARDIS mausoleum and called back to Clara to follow him, River assured Clara, "I'm a mental projection. We linked minds, remember?" Clara recalled how River had kissed her forehead in the dreamscape. After River explained how she left the line open, Clara replied, "I thought you were just into me." When the Doctor appeared to see River by speaking her name, River said, "And here he is, my dashing boy. I do like the new coat." "That's not possible," said the Doctor. "Oh, and there's gray hair number eight – is it wrong if I do a little dance?" continued River as the Doctor walked right through her hologram-like form to the gravestone. Shivering, she added, "Ooh! He's still got it though." When Clara insisted that she had met River, the Doctor replied, "A mental

after-image, a sort of ghost – long story." As the Whisper Men advanced on the pair by the grave, the Doctor commented, "Ohh! There's always a new scary thing, isn't there – when are they going to run out of those?" As the Doctor pondered on the riddle of River's grave, River commented, "Oh, I do like to watch a man think! It's like watching a whale knit."

The Doctor and Clara's dialogue at the start of the scene in the catacombs was added in dubbing. At the crypt entrance, when recalling the "minor skirmish", Dr Simeon mentioned how "the neverborn Queen and the children of the Final Church" were too much for the old man. When Dr Simeon told Vastra that he *was* information, he continued, "I am the Great Intelligence and I have consumed many minds and so much knowledge." "And you've taken physical form again, I see?" noted Jenny.

The Doctor's grave

After the Doctor and Clara narrowly avoided the Whisper Men in the lower levels of the TARDIS tomb, there was a short scene back at the crypt entrance. Shooting his cuffs, the new Dr Simeon commented, "These paper shells are mere whispers of substance but they serve well enough. So long as you carry spares." "How could you subdue us and bring us here, with only paper men?" asked Strax, "I was in Scotland!" "Reality is easily manipulated when you understand what it is," replied the tool of the Intelligence, "It's the power of thought, Commander Strax – not something one can explain to a potato." "Clearly you brought us here so the Doctor would follow," observed Vastra, "but why bring him to his own grave?" Turning to the mighty doors of the crypt, Simeon replied,

Left:

Madame Vastra takes time for tea.



Above:
Attack of the
Whisper Man.

“Because I know what happens when a time traveller dies. And I know what’s in there.”

When the Doctor urged Clara to run in lower levels of the TARDIS, the Whisper voices were to have continued: “You’ve seen the life the Doctor led. Now see instead the Doctor dead.” After River Song opened the doors – to the amazement of the Doctor – she commented to him, “Now pull yourself together – you’re embarrassing me.” River then slapped the Doctor across the face, but her hand just passed through him, and she was left ruminating, “Well that’s not as much fun as it used to be.” As she strode off, the Doctor put his hand to his cheek. After Dr Simeon asked the Doctor to invite the party inside the tomb, the Doctor asked, “All those other graves. What are they?” “It’s a local tradition,” explained the Intelligence, “The souls of the victims guarding the tyrant’s tomb, in case he should ever rise again.” “I am not, and never will be, a tyrant,” stated the Doctor. “You’re going to live a long life, and fall a long way,” replied Simeon. “Time to see where you land.” Bracing himself, the Doctor turned to the group and said, “I’m not quite sure of the etiquette – but welcome to my grave.”

When the Doctor explained about the rift representing the tracks of his tears, he originally said, “It’s what happens when a time traveller dies... All the paradoxes.

The causality loops... Every journey you take, the tear gets longer, the wound opens further.” He staggered, causing Clara to ask, “You all right?” “Fine, yes, fine,” assured the Time Lord, “The damage follows you everywhere, of course, but you never see it. Not till you stop long enough for it all to catch up. Not till you’re completely still. Not till you die.” As the Doctor considered every moment he ever lived, he added, “Every step, every kiss.” When the Doctor almost collapsed, Vastra asked, “This damage you have caused – is it dangerous?” “No,” replied the Doctor. “Then why is it sealed away?” enquired the Great Detective. “Because it is dangerous to him,” stated Simeon, ascending the steps of the chamber. As the Intelligence announced that it could rewrite the Doctor’s every living moment, it continued – with reference to *The Bells of Saint John* – “What is it those fools would say, back in The Cloud, in London? I can ‘hack’ your entire existence.” After the Doctor warned Simeon that he would be scattered like confetti, the Intelligence replied, “You made me what I am. Unending. Undying.” The Doctor continued, “Look. I realise we may have got off on the wrong foot...” “No more words,” replied Simeon as he bid farewell in the column of light; this was to have led into a series of flashbacks of the Doctor’s adventures now featuring Simeon.

Clara’s echos

When the action resumed in the burial chamber and Clara asked what was happening, Vastra explained, “His whole life is being unravelled.” Studying the column of light with a hand unit, Strax commented, “These readings make no sense.” Snatching up the Doctor’s fallen screwdriver, Vastra

used it on Strax's unit and scanned the rift again, noting that the timeline was corrupting.

At the start of the next scene in the burial chamber, the sequence opened with Clara telling the Doctor, "You met me before, and I died saving you. That's the truth, isn't it? That's why you always look at me that way... I have to go in there... like Dr Simeon..." When Clara asked River if the echoes of her could save the Doctor, she continued, "Dr Simeon, he said he was hacking the Doctor's life. I'd be like the software patch – putting it all right again." As Clara reiterated that her actions would be the only way to save the Doctor, River asked, "Like him, don't you?" "Takes one to know one," replied Clara as she stroked the dying Doctor's face, saying, "Hey. Look at me. Look at me a moment. Just checking something." "Checking... what?" asked the barely conscious Doctor. "I need to know if you're worth it," explained Clara. "I'm not. I'm really not," mumbled the Doctor. "Wasn't asking you," replied Clara, looking directly at River as Vastra appeared in the doorway.



After Clara entered the rift, as the junior Victorian version of her stood at the window, her mother was to have been heard saying, "Clara! Your uncle's here." Back in the burial chamber, after the Doctor noted that River should have faded away, he added, "Not like you to hang around after the party's over."

In the chaos of the battlefield, when the Doctor's voice insisted that he would not get out of his own time stream until he had Clara, he originally said, "Not until I've got you. Just get up, just keep walking you can do it!... The time vortex. You're scattered along my time line. But hold on to who you are and you can come back. Just remember who you are!" "It's getting worse," said Clara. "The longer I'm in here the worse it gets. Time is fracturing – my time!" explained the Doctor's voice. "Then leave me!" shouted Clara. "Never!" insisted the Doctor. Originally after asking how many times she had saved him, the Doctor continued, "Whispered in the right ear. Shouted at the right moment. You even chose my TARDIS." After describing the other Doctor as the one who broke the promise, the Doctor continued, "That's the one who fought in the Time War. That's the version of me who killed all the Time Lords."

Fourteen new music cues running to around 19 minutes were recorded by the National Orchestra of Wales at Hoddinott Hall in Cardiff from 2pm to 5pm on Tuesday 19 March. The music playing in Vastra's living room as the conference call was prepared was an extract from Antonio Vivaldi's 1723 composition Concerto No 1 in E major, *La primavera*, better known as *Spring* from *The Four Seasons*. ■

Connections: Dreamland

► The previous desktop for Vastra's dreamscape had been the Taj Mahal, the seventeenth-century mausoleum erected by the Mughal emperor Shah Jahan in memory of his third wife.



Left:

The Doctor must guard his greatest secret.

Publicity

- ▶ On Monday 6 May, the *Daily Star* ran a short item about the finale, saying that despite the title *The Name of the Doctor*, viewers would still be kept in the dark, with a BBC spokeswoman commenting: “We learn the Doctor’s greatest secret but it will be a surprise whether we learn his real name.”
- ▶ On Friday 10 May, it was announced that the special mini-episode would be made available on the BBC Red Button service immediately after transmission of *Nightmare in Silver* on BBC One and would be available periodically through the coming week to midnight on Friday, as well as being available online. The finished 3’31” mini-episode opened with a truncated title sequence announcing *She Said, He Said – A Prequel* with Moffat’s writer credit after which a caption introduced the

Clara monologue, following which the second speech from the Doctor was introduced by a similar caption for *The Doctor*; the item concluded with a burst of the title sequence promoting *The Name of the Doctor – Saturday 18 May BBC One 7.00pm.*

- ▶ Also on 10 May, it was announced that Sunday’s award ceremony for the Arqiva BAFTAs would be including a special video montage to celebrate 50 years of *Doctor Who*, with BAFTA’s chief executive Amanda Berry OBE commenting, “There are only a handful of programmes that have the quality and longevity of *Doctor Who* and the ability to put the nation on their sofas – or indeed behind them – year after year. BAFTA raises a toast to *Doctor Who* on its 50th birthday this year.”

- ▶ On Sunday 12 May, it became clear that there had been an error in shipping some Blu-ray discs of *Doctor Who Series 7: Part 2* which had been scheduled for release on Monday 20 May; various customers in the USA had already received their sets and been able to view *The Name of the Doctor*, the end of which was being kept a closely guarded secret with the final scene absent from review copies available to the media. That evening, Steven Moffat and Jenna-Louise Coleman attended the BAFTA television awards ceremony at the

Below:
“You’re my
Impossible Girl.”





Royal Festival Hall in London, with Moffat telling journalists that a further series “is absolutely, definitely confirmed. It is real and it’s happening – it’s [occupying] most of my time at the moment.” The pair spoke to BBC Entertainment correspondent Lizo Mzimba live on the BBC News coverage at 5.50pm, with Graham Norton hosting BBC One’s coverage from 8pm. Red and white examples of the Dalek Paradigm welcomed guests on the red carpet, and around 9pm Graham introduced the special 3’07” montage of extracts from the history of *Doctor Who*, included the specially recorded scene. Coleman then joined Professor Brian Cox – who had appeared in *The Power of Three* [2012 – see Volume 71] – to help present the award for Best Comedy Programme to *The Revolution Will Be Televised*.

- On Monday 13, the official BBC Twitter feed posted, ‘Steven Moffat has promised if fans help keep the finale’s secrets, we’ll release a special video featuring Matt [Smith] and David

[Tennant] right after the ep!’ The next day, the Impossible Girl herself dominated the cover of the *Radio Times* for 18-24 May 2013, posing the question *Who Am I?* Inside, Stephen Armstrong’s three-page feature *Who is the Real Clara?* took the form of an interview with Jenna-Louise Coleman conducted while on location for the 50th Anniversary Special on Thursday 2 May. The episode’s major revelation about the Doctor was selected as the publication’s *Moment of the Week*, and in *Saturday Choices*, Patrick Mulkern enthused about ‘one of the most audacious and emotional episodes to date’ alongside a picture of Dr Simeon and the Whisper Men.

- A 49” *Strax Field Report* entitled *The Name of the Doctor* was released by the BBC on Thursday 16 May; in this, Strax made report T713/D to Sontar concerning a psychic medium in Whitechapel who predicted a glorious battle which would involve the Doctor’s greatest secret. Smith and Coleman then enthused about the finale in the 1’10” video, *Introducing The Name of the Doctor*. On Friday 17, the BBC released the 26” preview *A Message for Clara* in which Vastra’s letter reached its intended recipient, and there was a further 51” *Strax Field Report* on Saturday 18 under the title *A Glorious Day*; the Sontaran’s report P137/B promised “brutality, mercilessness and property damage” in that evening’s broadcast. Meanwhile, *The Sun* ran the story *Time to Say Goodbye?* which suggested that Smith would be staying for another full year as the Doctor in comments to its own *TV Magazine*.

Left:
“Cheers!”



Broadcast

Above:
Doctor who?
Will we ever
find out
his name?

► Airing at 7pm on Saturday 18 May, *The Name of the Doctor* overlapped ITV's *You've Been Framed! Top 100 Holidays* for its first half-hour, after which the competition was the top-rated *Britain's Got Talent*; nevertheless, *Doctor Who* continued to perform very strongly, as the eighth most-watched television programme of the week.

► "Well, that was all a bit Keystone Cops, wasn't it?" commented Steven Moffat after broadcast. "Our biggest surprise, our most secret episode, a revelation about the Doctor that changes everything... and we'd have got away with it too, if we hadn't

accidentally sent Blu-ray copies of *Name of the Doctor* to 210 *Doctor Who* fans in America... But here's the thing. Never mind us blundering fools, check out the fans. Two hundred and ten of them, with the top-secret episode in their grasp – and because we asked nicely, they didn't breathe a word. Not one... I'm gobsmacked. I'm impressed. Actually, I'm humbled. And we are all very grateful." As a 'thank you', a 1'27" video of *Matt Smith and David Tennant Behind the Scenes of the Doctor Who 50th Anniversary Special* was posted, with the two stars in costume discussing their experiences of playing the Time Lord. A 4'09" video of *Behind the*

Scenes of Doctor Who: The Name of the Doctor was also made available with comments from Neve McIntosh, Dan Starkey, Steven Moffat, Matt Smith, Jenna-Louise Coleman, Alex Kingson and Saul Metzstein. The official BBC website also told devotees: ‘We’re delighted to confirm a new series of *Doctor Who* has been commissioned and the show’s lead writer and executive producer, Steven Moffat, has revealed he’s already plotting a brand-new run of adventures for the Doctor.’

► ‘This has been a patchy series... but thankfully it has finished on a high. The last two episodes – the Victorian romp, then the return of the Cybermen – have been a return to form. This climactic episode was even better. It was momentous, moving and thrilling, yet somehow still found time to be very funny in flashes (mainly thanks to the highly quotable Strax),’ wrote Michael Hogan of *The Daily Telegraph*. However, Jon Cooper of the *Daily Mirror* commented, ‘The first half of the episode (if not more) is tense and occasionally effective, but boy, does it feel like padding.’ On Sunday 19 May, *Doctor Who* was discussed on BBC One’s *Points of View*, featuring a video comment from Oliver Bolton that the series had become “boring [and] unrealistic” and how correspondent Andy Smith felt it was time for the series to ‘hang up its hat’. BBC Drama responded that the series had enjoyed

the ‘highest audience share out of all dramas on any channels this year’ and emphasised the positive response to Jenna-Louise Coleman as well as both the huge audience reach of the show and the passion of its followers. In *The Times* on Monday 20 May, critic Andrew Billen felt that ‘when the big reveal came in the final minute it just wasn’t that big’.

► “What you’re trying to do is get people childishly excited about *Doctor Who*,” explained Steven Moffat in *Doctor Who Magazine*. “That’s what the marketing strategy is. Whether you’re an adult or a child, you watch *Doctor Who* as a child. It should make you feel like a child.”

Below:
Emotions run high for Vastra after Jenny is killed.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Name of the Doctor	Saturday 18 May 2013	7.00pm-7.45pm	BBC One	44'20"	7.45M (8th)	88

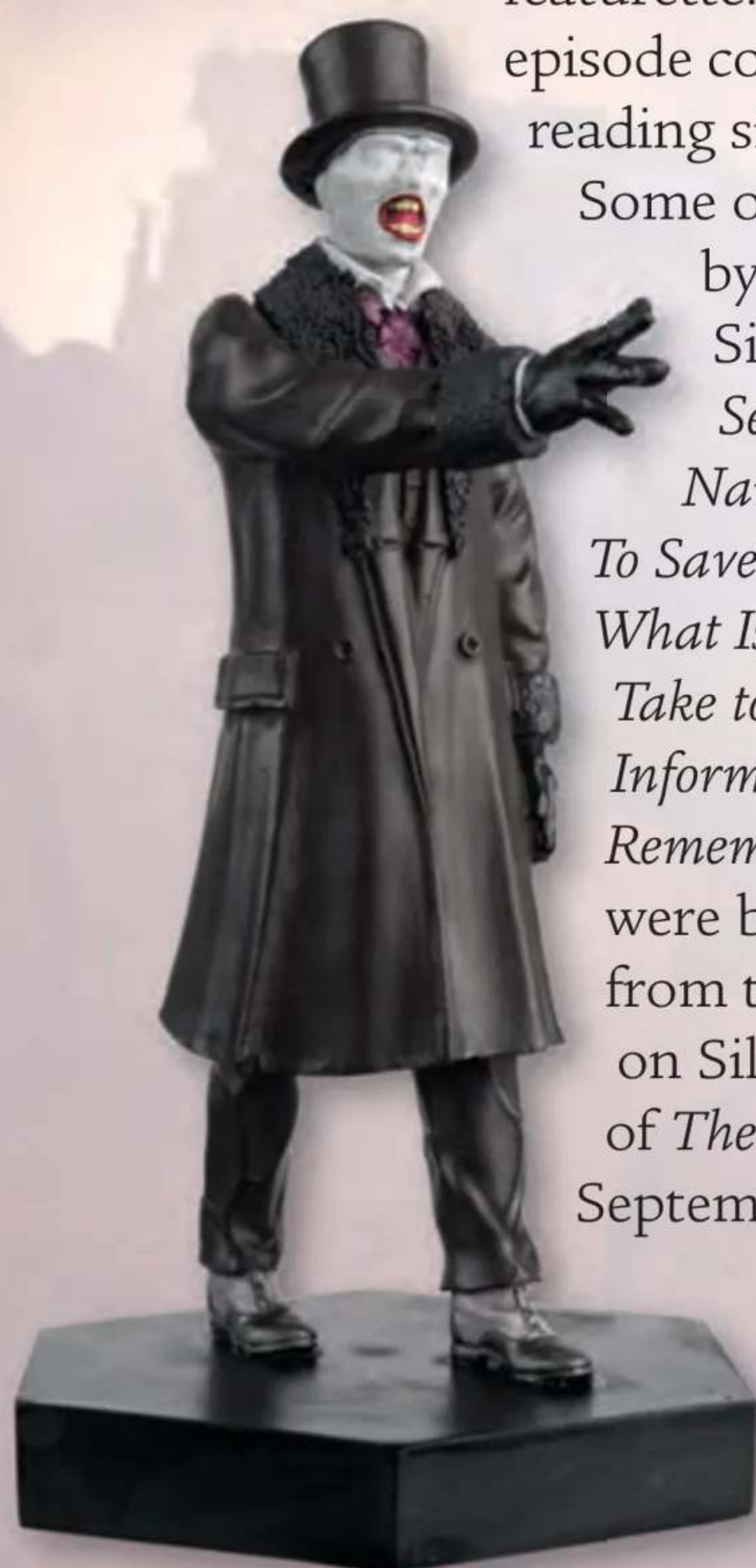
Merchandise

Right:

Behind the scenes on the DVD extras.

Below:

Eaglemoss' figurine of a Whisper Man.



The Name of the Doctor was released on DVD and Blu-ray by 2|entertain as part of *Doctor Who Series 7: Part 2* in May 2013. It included the extra feature, *Clarence and the Whispermen*. The episode was later included on 2|entertain's *Doctor Who: The Complete Seventh Series* DVD and Blu-ray set in October 2013, with a reissue in August 2014; in addition to *Clarence and the Whispermen*, this also included *She Said, He Said* and the 4'11" featurette *Behind the Scenes: The Name of the Doctor*. In September 2014, *The Name of the Doctor* was released on BBC Worldwide's DVD/Blu-ray *50th Anniversary Collector's Edition* box set; this also included the *Behind the Scenes* featurette. The commercial releases of the episode concluded with a different caption reading simply 'To Be Continued'.

Some of the episode's incidental music by Murray Gold was released on Silva Screen's CD *Doctor Who Series 7* in September 2013. *The Name of the Doctor* tracks were: *To Save the Doctor*, *A Letter to Clara*, *What Is His Name?*, *A Secret He Will Take to His Grave*, *Trenzalore*, *I Am Information*, *Pain Everlasting* and *Remember Me*. *Glasgow* and *Whispermen* were bonus tracks for iTunes. Music from the episode was also included on Silva Screen's 11-CD version of *The 50th Anniversary Collection* in September/November 2014.

Published in August 2016, issue 78 of Eaglemoss' *Doctor Who Figurine Collection* came with a figurine of a Whisper Man. ■



Cast and credits

CAST

Matt Smith The Doctor
and
Jenna-Louise Coleman Clara
with
Alex Kingston River Song
Richard E Grant Dr Simeon
Neve McIntosh Vastra
Catrin Stewart Jenny
Dan Starkey Strax
Eve De Leon Allen Angie
Kassius Carey Johnson Artie
Nasi Voutsas Andro
David Avery Fabian
Michael Jenn Clarence
Rab Affleck Archie
Samuel Irvine Messenger Boy
Sophie Downham Young Clara
Paul Kasey Whisper Man
and introducing
John Hurt as The Doctor²

1 Credited in *Radio Times* as Madame Vastra

2 Not billed anywhere in advance of broadcast.

UNCREDITED

Andy Sweet Double for Dr Simeon
Kevin Legg Double for William Hartnell Doctor
Grania Pickard Double for Susan
Thomas Taylor Double for Tom Baker Doctor
Stephen Coggins Double for Colin Baker Doctor
Charlotte Parsonson Double for Clara
Simon Challis Double for Patrick Troughton Doctor
Liam Hanley Double for Paul McGann Doctor
Nicholas Dunwell, Tim Beech, Nico Dowsell ..
..... Prison Guards
Matthew Stirling Stunt Double for Archie
Nick Pratt, Robert Parker Munn, Edwards Hinks, Dave Mann Punters
Charlie Akin Bar Man
Matt Doman, Jon Davey, Claudio Laurini
..... Whisper Men
Matthew Cox Voice of the Whisper Men
Elena Allsopp Double for Clara
Gordon Seed Stunt Double for the Doctor
Dani Biernat Stunt Double for Clara
Ian William George Double for the Doctor
Elena Allsopp Victorian Mum

Above:

Setting up the conference call.

THE NAME OF THE DOCTOR

STORY 239

Above:

Recording a close-up shot with Matt Smith and Richard E Grant.

Olivia Joy ByrneBaby
Elena AllsoppDouble for Oswin
Neil RogersDouble for Peter Davison Doctor
Simon WardDouble for Christopher Eccleston Doctor

CREDITS

Written by Steven Moffat
Series Producer: Marcus Wilson
Producer: Denise Paul
Directed by Saul Metzstein
Stunt Coordinators: Crispin Layfield, Jo McLaren
Stunt Performers: Dani Biernat, Gordon Seed, Matthew Stirling
First Assistant Director: Nick Brown
[uncredited: David Mack]
Second Assistant Director: Heddi-Joy Taylor-Welch
Third Assistant Director: Danielle Richards
[uncredited: Delmi Thomas, Harry Bunch, Marie Devatour]
Assistant Directors: Gareth Jones, Louisa Cavell
[uncredited: Charlotte Lailey de Ville, Rebecca Konig, Gareth Webb]
Location Manager: Nicky James
Unit Manager: Monty Till [uncredited: Nick Clark]
Location Assistant: Iestyn Hampson-Jones
Production Manager: Phillipa Cole
Production Coordinator: Claire Hildred
[uncredited: Gabriella Ricci]
Asst Production Coordinator: Gabriella Ricci

Production Secretary: Sandra Cosfeld
Production Assistant: Rachel Vipond
Assistant Accountant: Rhys Evans
Script Editor: John Phillips
Script Supervisor: Rory Herbert
[uncredited: Steve Walker]
Camera Operator: Joe Russell
[uncredited: Martin Stephens]
Focus Pullers: James Scott, Chris Reynolds
[uncredited: Mary Kyte, Trevor Speed, Sally Low, Leo Holba, Jamie Phillips, Matt Poynter]
Grip: Gary Norman [uncredited: Damien Roberts, Clive Baldwin, Dave Summerfield]
Camera Assistants: Meg de Koning, Sam Smithard, Cai Thompson [uncredited: James Brown, Matt Lepper, Tomoi Summers, Laurence Watson, Chris Johnson]
Assistant Grip: Owen Charnley
[uncredited: Sam Reeves, Ryan Jarman, Jac Hopkins]
Sound Maintenance Engineers: Ross Adams, Chris Goding [uncredited: Chris Hughes, Laura Coates]
Gaffer: Mark Hutchings [uncredited: Scott Napier]
Best Boy: Stephen Slocombe
[uncredited: Ian Jewels, Colin Price]
Electricians: Bob Milton, Nick Powell, Gafin Riley, Gareth Sheldon
Supervising Art Director: Paul Spriggs
Art Decorators: Amy Pickwood, Daniel Martin

Set Decorator: Adrian Anscombe
 Production Buyers: Adrian Greenwood,
 Holly Thurman
 Assistant Art Director: Richard Hardy
 Art Department Coordinator: Donna Shakesheff
 Prop Master: Paul Smith
 Prop Chargehand: Ian Griffin
 Set Dresser: Jayne Davies
 Prop Hands: Austin J Curtis, Jamie Farrell,
 Jamie Southcott
 Standby Props: Helen Atherton, Rob Brandon
 Dressing Props: Jayne Davies, Mike Elkins,
 Paul Barnett
 Graphic Designer: Chris Lees
 Graphic Artist: Christina Tom
 Concept Artist: Andrew Wildman
 Petty Cash Buyer: Florence Tasker
 Standby Carpenter: Will Pope
 Standby Rigger: Bryan Griffiths
 Practical Electrician: Christian Davies
 Props Makers: Penny Howarth, Alan Hardy
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Scenic Artist: John Pinkerton
 Assistant Costume Designer: Fraser Purfit
 Costume Supervisor: Carly Griffith
 [uncredited: Claire Lynch]
 Costume Assistants: Katarina Cappellazzi,
 Gemma Evans
 Make-Up Artists: Vivienne Simpson,
 Sara Angharad, Allison Sing [uncredited: Helen
 Tucker, Steve Williams]
 Casting Associate: Alice Purser
 Post Production Coordinator: Samantha Price
 Assistant Editors: Becky Trotman, Katrina Aust
 VFX Editor: Joel Skinner
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Graphics: Peter Anderson Studio
 Additional Visual Effects: BBC Wales Visual Effects
 Online Editor: Jon Everett

Colourist: Gareth Spensley
 Silurians Created by Malcolm Hulke
 Sontarans Created by Robert Holmes
 With thanks to
 The BBC National Orchestra of Wales
 Conducted and Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Llŷr Humphryes
 [uncredited: Christian Joyce]
 Costume Designer: Howard Burden
 Make-Up Designer: Barbara Southcott
 [uncredited: Lin Davie]
 Music: Murray Gold
 Visual Effects: Stargate Studios
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Matt Cannings
 Production Designer: Michael Pickwood
 Director of Photography: Neville Kidd
 [uncredited: Tim Palmer BSC, Richard Stoddard]
 Line Producer: Des Hughes
 Executive Producers: Steven Moffat,
 Caroline Skinner [uncredited: Faith Penhale]
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Below:
 The camera
 crew prepares
 to shoot.



Profile

DAN STARKEY

Strax

Born 27 September 1977, Dan Starkey became a keen *Doctor Who* viewer with Tom Baker's final series (1980/1), watching avidly until the show's initial cancellation in 1989, by which time he was 12 and at secondary school.

Leaving school in 1995, he studied at Trinity Hall, Cambridge University, earning a degree and MPhil in Anglo-Saxon, Norse and Celtic. Starkey represented Trinity College on *University Challenge* in 2014.

Having acted throughout school and university, he later appeared in a friend's short film *Fix* (2004), and attended improvisational acting workshops. These gave him the confidence to audition for Bristol Old Vic Theatre School, where he trained for three years, graduating in 2006.

An early stage appearance came in *The Lady's Not for Burning* (2007, Finborough Theatre, London) but his key formative work was in BBC radio.

Below:

Dan Starkey hosts the BBC Proms in 2016.

His broadcast début came in Radio 4 *Saturday Play* entry *Another Country* (aired 23 September 2006), with *Chocolate Frigates* (2006) following. In nine months with the BBC radio drama company over two dozen plays and comedies included *Dickens Confidential*, *Piper Alpha*, *The Portrait of a Lady*, *Television's Over*, *Endless Night* and *On the Beach* (all 2008), plus *Sherlock Holmes*, *Scoop* and *The Time Machine* (all 2009).

Starkey's first *Doctor Who* in Sontaran guise was his first TV work, playing Commander Skorr in *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58]. At 5'2", Starkey was of suitable height for the uniformly short, squat appearance of the Sontarans. He cameo'd as Commander Jask, seen pursuing Mickey and Martha in *The End of Time* [2009/10 – see Volume 62].

He returned in *A Good Man Goes to War* [2011 – see Volume 68] playing Commander Strax. The story introduced the Paternoster Gang: Strax, Madame Vastra and Jenny Flint. They featured in *The Snowmen* [2012 – see Volume 72], *Children in Need* minisode *The Great Detective* (2012) and minisode *Vastra Investigates* (2012). They returned in *The Crimson Horror* [2013 – see page 6].

In addition to Strax's role in *The Name of the Doctor*, he also fronted a series of associated internet minisodes *Strax Field Reports*. Strax presented similar introductory sequences for cinema screenings of both *The Day of the Doctor* [2013 – see Volume 75] and Peter Capaldi début *Deep Breath* [2014 – see Volume 76], the latter episode once more heavily featuring the Paternoster Gang.

Starkey also appeared as two Sontarans invading the town of Christmas in *The Time of the Doctor* [2013 – see Volume 75].

Strax is largely used for comic relief, but as Starkey explained to Patrick Kavanagh-Sproul of the *DoctorwhoTV* website in 2013: "You can't play comedy knowing that it's comedy. Strax isn't in on the joke, and he



takes everything extremely seriously, apart from once or twice when he tries to make a joke and, as you can see, it doesn't come naturally to him at all!"

Strax appeared briefly in *The Five(ish) Doctors Reboot* (2013), and Starkey was Skorr in 2009's *Doctor Who* Prom. Strax and Vastra (Neve McIntosh) went on to host 2013's Proms.

Starkey appeared as Ian the Elf in Christmas Special *Last Christmas* [2014 – see Volume 80] and *The Sarah Jane Adventures* episode *The Man Who Never Was* (2011) as Skullions leader Plark.

He has featured in many Big Finish audio productions, chiefly as Sontaran characters, including Sixth Doctor story *The First Sontarans* (2012); Seventh Doctor tales *Starlight Robbery* (2013) and *Terror of the Sontarans* (2015), which Starkey co-wrote; Fourth Doctor adventure *The King of Sontar* (2014) and Eighth Doctor epic *Dark Eyes 4* (2015). More Sontarans followed in *Classic Doctors*, *New Monsters* tale *The Sontaran Ordeal* (2016), *Early Adventures* story *The Sontarans* (2016) and *Jago & Litefoot & Strax* (2015).

On stage, he was nominated for an Off West End Award for his role in *Muswell Hill* (2012, Richmond Orange Tree), toured with *The 39 Steps* (2009), featured in *Peter and the Starcatcher* (2016, Northampton Royal) and regularly contributed to retro theatre company The Fitzrovia Radio Hour.

Starkey's TV work has included *Casualty* (2012), *Inside No 9* (2015) and *Catherine Tate's Nan* (2015). He was a regular in *Wizards vs Aliens* (2012-14) in prosthetics as the hobgoblin Randal Moon. Unmasked, he played numerous lead characters in CBBC comedy series *Class Dismissed* (2016-). ■



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BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 237-239

THE CRIMSON HORROR

The Eleventh Doctor's old friends, Vastra, Jenny Flint and Strax, head to 1893 Yorkshire. There they investigate Mrs Winifred Gillyflower's community of Sweetville in the hope of solving the mystery of the "Crimson Horror".

NIGHTMARE IN SILVER

The Doctor takes Clara, Angie and Artie to Hedgewick's World of Wonders. The planet has been abandoned, but they stay to investigate strange insect creatures that are roaming the park and converting life forms into the latest generation of Cybermen.

THE NAME OF THE DOCTOR

The Doctor is summoned to Trenzalore, the place at which he is fated to fall. The Paternoster Gang returns to help him avoid his destiny. The mystery of Clara Oswald and the Doctor's greatest secret are about to be revealed...

